

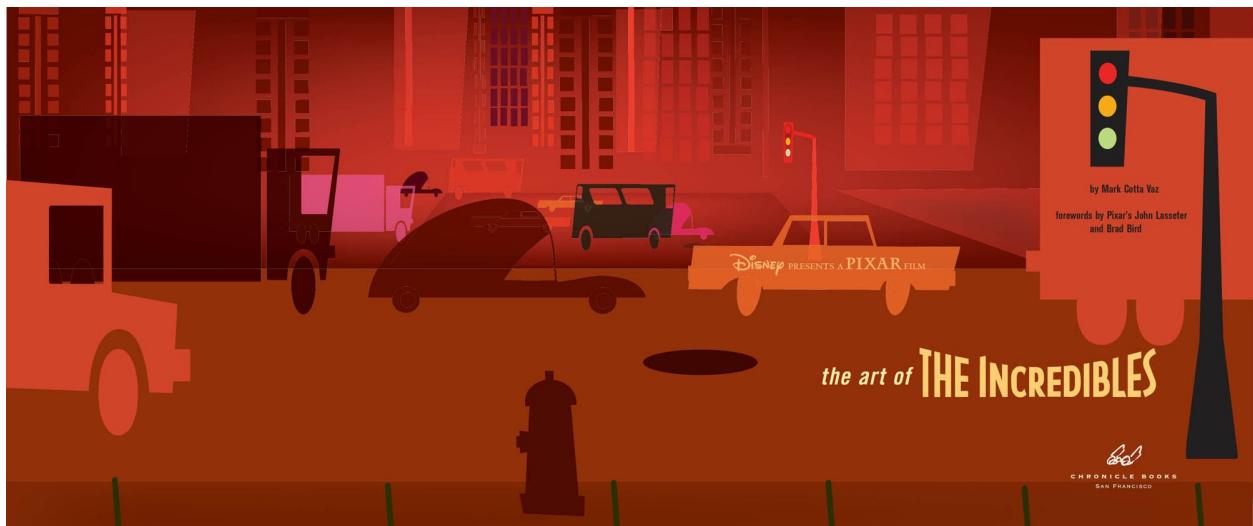


Disney PRESENTS A PIXAR FILM

the art of **THE INCREDIBLES**

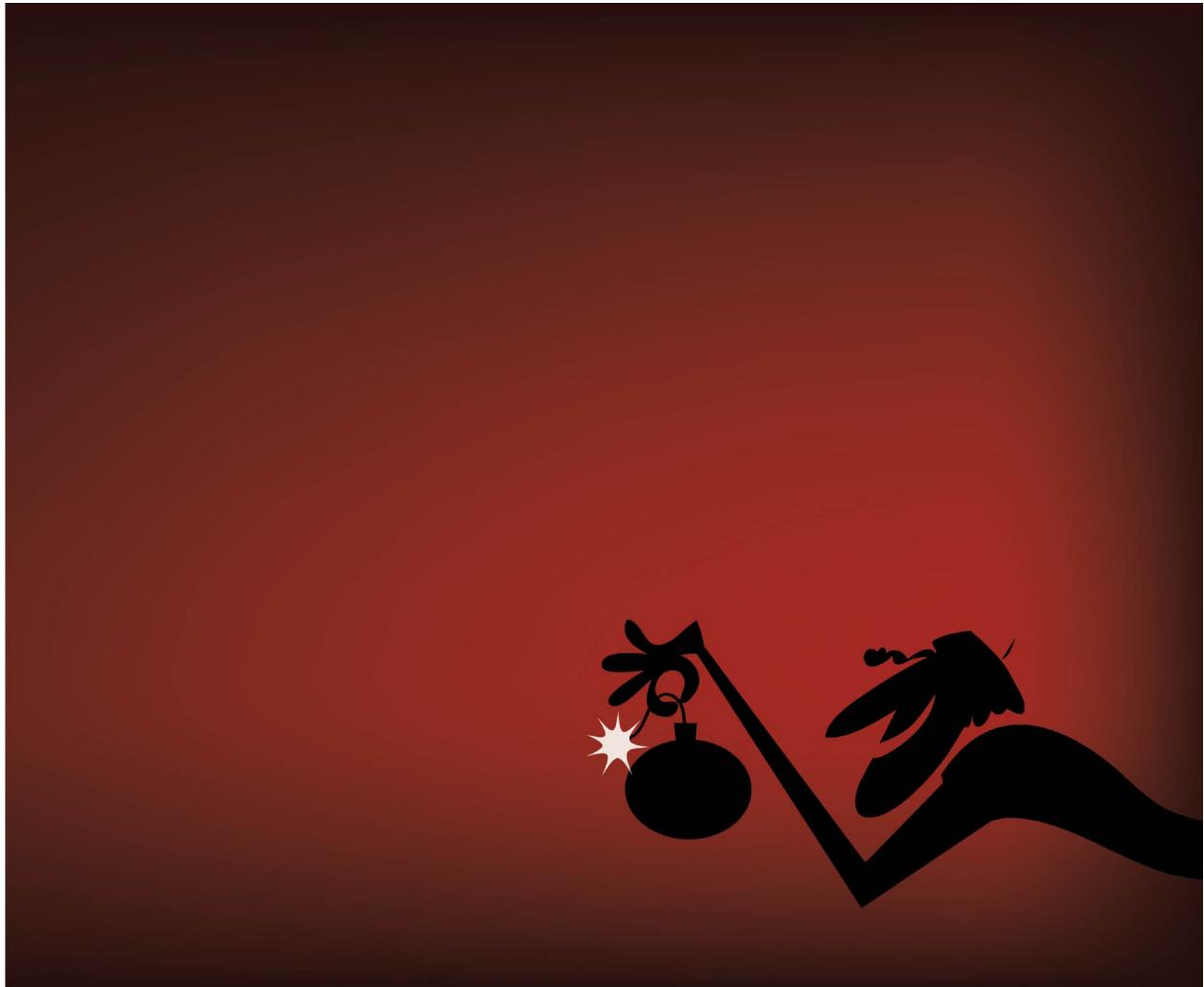
by Mark Cotta Vaz

Forewords by Pixar's John Lasseter and Brad Bird



TEDDY NEWTON, 2002

early titling concepts
digital



TEDDY NEWTON, 2002
early titling concepts
digital

To the crew of *The Incredibles*. You've done the impossible and survived to film-make another day. Thanks for being "too ambitious."

Brad Bird, writer-director

John Walker, producer



TEDDY NEWTON, 2002
early titling concepts
digital

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FOREWORDS

When Brad Bird pitched us *The Incredibles*, about a dysfunctional family of superheroes, I knew we had to make it. I grew up with comic books and loved superheroes, and Brad's vision was a fresh take on familiar material. His story takes place in a world that evokes the future as imagined in the 1960s, but still feels natural and believable. It has all the cool stuff, all the superpowers, gadgets, and action, but it also has *heart*—the hardest and most important thing to achieve in any film. It is about a real family with real ups and downs.

We knew it would be a challenge. Creating a believable human is pretty much the hardest thing you can do with a computer, much harder than creating believable special effects. While computers love geometric, perfect, and clean shapes and surfaces, they have a hard time with organic things—and you can't get more organic than a human being. But considering we just had a breakthrough with Sulley's fur in *Monsters, Inc.*, we felt we could make the leap to doing our first movie about humans when Brad brought us *The Incredibles*.

I've known Brad since we were students together at CalArts, and I can bestow no greater compliment than to say that he is the ultimate geeky animation fan.

He also happens to be one of the best movie directors around, animation or live action. His amazing eye made the shapes, spaces, and things typical of hand-drawn animation work with his new medium in a way that inspired all of us. Brad had never worked on a 3-D animated film before, but he had something new for even the most grizzled CG veteran.

Ultimately, the most exciting thing about this project was getting Brad Bird to Pixar. It turned out to be a perfect match.

JOHN LASSETER, executive producer

It didn't occur to me that there was anything personal about the genesis of *The Incredibles*—a goofy story about a middle-aged superhero and his family—until many years later, well into the film's production.

I first thought of the idea over a decade ago, when I had various projects in development at studios all over Hollywood, but couldn't seem to get any of them made.

At the same time I was starting a family (with a wife, two young kids, and a third on the way), and the twin demands of family life and meaningful work were creating doubt in me that I'd ever be successful in one area without failing miserably at the other.

I loved both, needed both, and couldn't imagine life without either.

Consciously, I'd always thought of *The Incredibles* as a tribute to the pop mythology of my youth, a gumbo of spy movies, comic books, and favorite television shows; but I realize now that the other half of its ingredients came out of personal anxieties about family, work, expectations, and the special gifts we are all given but don't always appreciate.

I would like to express my immense gratitude to the holy trinity of Pixar, John Lasseter, Ed Catmull, and Steve Jobs, for creating a rare film company that's faster than a speeding bullet, more powerful than a locomotive and—by

supporting original animated films driven by their directors—is able to make giant leaps of faith in a single bound.

The whole experience has been . . . Incred-uh . . . SUPER.

BRAD BIRD, writer-director

Introduction: THE HOMECOMING



TEDDY NEWTON, 2003
collage, 10 x 8"

In the year 2000, not long after the release of *The Iron Giant*, his first animated feature, director Brad Bird assembled a core team of artists and animators and they all packed up their lives and headed north from L.A. to Pixar Animation Studios in quiet, unassuming Emeryville, California. Although Bird's fantastic *Giant* character, a towering robot from outer space, was computer generated in the film, Bird and his band were basically 2-D animation veterans entering the realm of the most successful computer animation (commonly called CG) studio on the planet. There they were welcomed with open arms. "What excited me was letting Brad Bird loose and seeing what the guy could do," said Pixar guru John Lasseter, who subsequently executive-produced Bird's first Pixar Animation Studios film, presented by Walt Disney Pictures, *The Incredibles*.

Lasseter and Bird had been classmates at CalArts, where they'd studied classic Disney films on a special 16-millimeter projector designed with freeze-frame capability. From there they graduated to the venerable animation studio itself. "I remember Brad being so passionate—he was like the warrior against mediocrity," Lasseter recalled. "We both worked at Disney back in *The Fox and the Hound* days, a time when we just wanted to do good work, but the people who ran the studio creatively tried to keep young people in their place. However, our lives had changed years earlier when *Star Wars* came out. We looked at that and said, 'Animation can entertain audiences like that!'"

The two friends then took separate paths: Lasseter went to Lucasfilm and then to Pixar, Bird to Amblin Entertainment, live action, and TV animation, notably as executive consultant on *The Simpsons*. Bird wanted to create feature films but his efforts on that front were impeded by a long stretch in "Development Hell," Hollywood lingo for projects seemingly on the road to completion but which are actually on the well-worn path to where dreams go to die, ultimately being pulled and terminated. *The Iron Giant* was his breakthrough, a fable mixing fantastic it-came-from-outer-space action, Cold War politics, and lessons of family and friendship. "I'd never really seen action-movie conflicts done in full top-quality animation, with the big-screen treatment and character moments you associate with the Disney classics," Bird recalled. "I wanted to see what would happen if you brought sci-fi and action elements to high-quality animation."

Although *The Iron Giant* was a critical success, it didn't perform well at the box office. Nonetheless, Bird was finally on a roll and ready when he got Pixar's call. "I think studio executives in the past had taken his passion as being negative," Lasseter mused. "Brad was like a thoroughbred horse harnessed to a broken plow. But at Pixar it was like we unhooked that horse and let it run free. We are so like-minded that when he arrived on his first day I said, 'Welcome home.'"

The idea was, Bird would settle in, get comfortable. But Bird arrived with an "incredible" idea already in mind and conceptual art of his proposed characters in hand. "I actually had the idea for *The Incredibles* long before *The Iron Giant*,

but I've only recently realized that the idea for the film came out of my frustration from struggling to do movies and my anxiety of wanting to be a good parent," Bird recalled.

The Incredibles was not only a metaphor for Bird's personal struggles; it proved to be another chance for him to turn the dials on his antennae and draw out of the ozone the free-floating dream stuff of pop culture, as he'd done with *The Iron Giant* (which celebrated everything from Superman comics to cheesy science fiction monster movies). *Incredibles* design schemes ranged from a stylized take on human and superhuman characters to the aesthetics of early James Bond production designer Ken Adam to the distinctive sixties notion of the future. The innovative but reverential *Incredibles* vision also pokes self-aware fun at the requisite supervillain's lair and at haughty supervillains who've captured a nemesis and can't resist gloating (it's called "monologuing"). One of the film's classically influenced environments is the exotic island where evildoer Syndrome plots the downfall of our hero, Mr. Incredible.

Every Pixar production spurs breakthroughs in animation technology, but *The Incredibles* was a benchmark for innovation—it had to be to create the vast cast of stylized human beings. A new muscle rig (a collection of synthetic muscles that move and change shape under animation controls) allowed for realistic motion and the performance animation needed to imbue the characters with the illusion of life. A huge advance was Pixar's first use of "subsurface scattering," a procedural code that allows light to penetrate skin surfaces and bounce out, creating a realistic skin luminescence (as opposed to the presiding CG techniques that produced a light that didn't penetrate and could leave the human characters looking flat and plastic). The environments were also provided with more realistic textures and visual richness by advancements in technology that allowed lighting designer Janet Lucy to shoot digital video of real-world elements, from fire to tree shadows and light patterns, and integrate them within the virtual lighting.

“Something new I introduced into lighting on this film is sampling from real-life lighting. For example, I filmed shadows of a variety of leaves moving in the wind to use in our setups. We used these actual leaf shadows everywhere, from the jungle as a supplement to the foliage already there to the kitchen in the Parr home, to indicate trees outside the window. I also photographed a range of light patterns at different times of the day in different situations to be incorporated into the lighting design—light filtering through translucent curtains, bouncing off reflective surfaces onto walls, *etc.* Using this approach of sampling from the world around me, I was able to add richness and complexity to our computer-generated lighting in a relatively straightforward manner.”

This palette of dazzling technology allowed *The Incredibles* to come to life on the big screen, but these bells and whistles weren’t created for their own sake. They served to enhance a story and new world that humbly began with pen and paper. The soul of the enterprise was the *Incredibles* team who’d come to Pixar with a dream—and were happy to join in echoing the mantra of the place: “Story is king.”

“When I was working in L.A., I’d get these imperious and anonymous notes from middle management studio executives who would analyze your work and dictate everything you’d need to do to make it ‘more pleasing to an audience’—and in the process would only make stories smaller and more like everything else,” Bird mused. “But at Pixar, we’re all filmmakers, and it’s a very open process of everyone trying to learn this medium. It’s a challenging but supportive atmosphere. I don’t know of any other studio that protects stories as well as this place, while also constantly pushing to make them better. I always wanted to be a part of that.”

The Art of The Incredibles comprises the ongoing conceptual, or “inspirational,” artwork that took form in pencil sketches, paintings, collages, and storyboards as the story and characters were being imagined and developed. In this book you’ll find the images that formed the foundation of the final film—images that explored everything from the graphic style to the defining color palettes. The

following pages offer a rare look at a vital aspect of the animation process usually never seen by the public, and thus a chance to inhabit the secret world of dreams and designs brought to life by the makers of *The Incredibles*.

MEET THE PARRS



TEDDY NEWTON, 2002
collage, 8 x 10"



TONY FUCILE, TEDDY NEWTON, 1998
cell vinyl, 24.75 x 12.5"
ink and paint by Linda Lynch

The *Incredibles* features Bob and Helen Parr, a.k.a. Mr. Incredible and Elastigirl, respectively (and the voice talents of Craig T. Nelson as Bob and Holly Hunter as Helen). Their one-year-old, Jack-Jack (named for director Bird's middle son), shows no evidence of superpowers as our story begins, but the two older kids exhibit the super gene: Violet can turn invisible and put up force fields, Dash has super speed. To their frustration, however, the entire family is forbidden to exercise their superpowers—civilian litigation has led to the outlawing of “Supers,” forcing heroes to blend into the mass of ordinary humanity. Mr. Incredible, “the Greatest Super of Them All” during the golden age of heroes, has now for fifteen years been simply Bob Parr, frustrated claims adjuster at soulless Insuricare.

That was the idea Bird brought to Pixar, and also that which *The Iron Giant* associate producer John Walker heard in an L.A. coffee shop in 1999, the year *Giant* was released. “Although we’ve made countless adjustments, the final film is essentially unchanged from that conversation, not only in the notion of superheroes having to go undercover and the time lag where we see Bob out of shape and pining for the old days, but in the character design,” said Walker, the producer on *The Incredibles*. “Bob gets the chance to relive the glory days but gets in trouble and his family has to rescue him.”



BRYN IMAGIRE, 2002
color studies
digital



LOU ROMANO, 2000
first color script
gouache, 29.5 x 10" (detail)

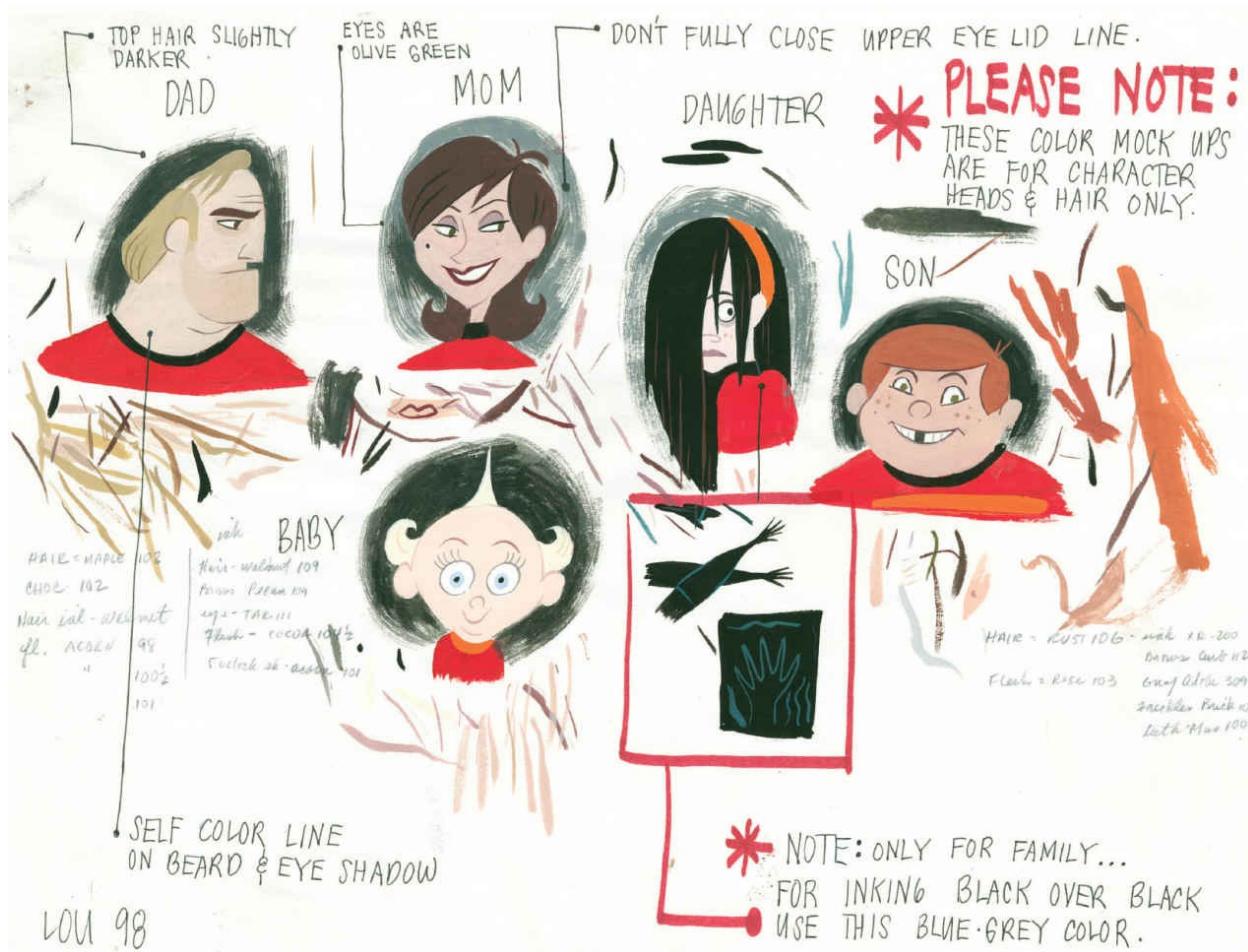
“I loved the concept of superheroes and this witness relocation program idea, of them not being allowed to be superheroes and trying to live regular lives,” executive producer John Lasseter recalled of his enthusiastic reaction when he heard Bird’s pitch.

Three of Bird’s band of artists—animation supervisor Tony Fucile; Teddy Newton, who, with Fucile, designed the characters; and production designer Lou Romano (all veterans of *The Iron Giant*)—brought to Pixar a character lineup that would remain essentially unchanged from concept through production. Bird also hired sculptor Kent Melton to create character sculptures, which became a touchstone and inspiration for the CG modelers. Meticulous rules were set for the *Incredibles* universe: “Brad wanted to establish a definite contrast between the real world and the fantastic, but he wanted both to be grounded in the same reality,” said Lou Romano.

Mark Andrews and Andrew Jimenez, also *Iron Giant* veterans, spearheaded story-reel development, the fundamental template for CG layout and animation. But instead of building typical 2-D storyboards, Jimenez introduced a process he and Bird had pioneered on *Giant*: scanning 2-D drawings and then using the After Effects software program to separate figures from backgrounds for a 3-D effect. They then add precise cinematographic touches, including camera shakes, explosions, and other effects, to create compellingly realized scenes.

Andrews, head of story and self-proclaimed “story guy,” noted they went through the *Incredibles* story three times prior to animation. “As the movie goes into production and we get into layout and animation, I’m still around as Brad’s goto guy because I know the story so well.” Andrews even designed a T-shirt for the director and story crew that said it all: an image inspired by the demon Chernobog from the *Fantasia* “Night on Bald Mountain” sequence, with the silhouetted mountain doubling as a graph of the rise and fall of story creation. Written across the shirt in Latin were the words: “Story is Hell” and “First In, Last Out.”

THE INCREDIBLE FAMILY



LOU ROMANO, 1998
gouache and pencil, 12 x 9.5"

When we came to Pixar we'd already done the lineup (page 11), which ended up staying pretty close to the final look of the characters. The major change was Dash, who originally had a rounder head. Lou, Teddy, and I had worked out this lineup for Brad really fast and we then got an inker to ink and paint it. It was quick and dirty, the thought being that we'd flesh these characters out later. But after some months living with them, Brad said, "Show me that these can work in 3-D—especially Bob—and I think we've got something." Getting your main characters approved so quickly is *very* unusual. TONY FUCILE, character designer and animation supervisor

BOB PARR a.k.a. MR. INCREDIBLE



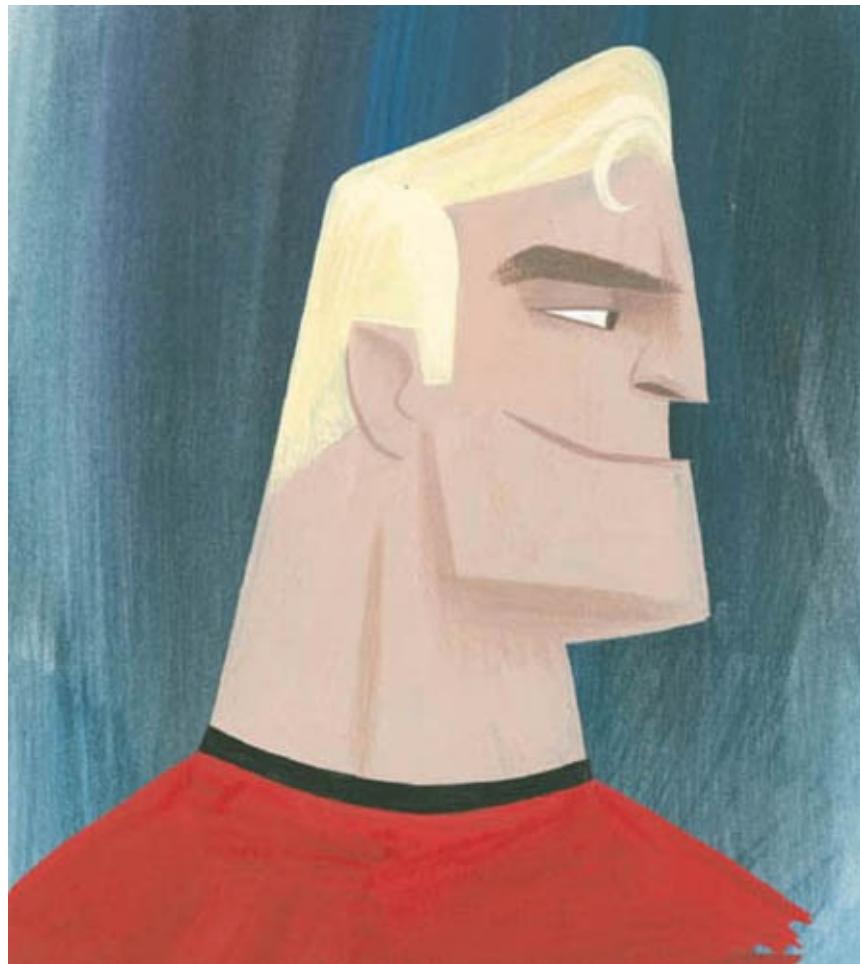
LOU ROMANO, 1998
gouache, 10 x 14"



TONY FUCILE, LOU ROMANO, 2000
gouache, 10 x 14"



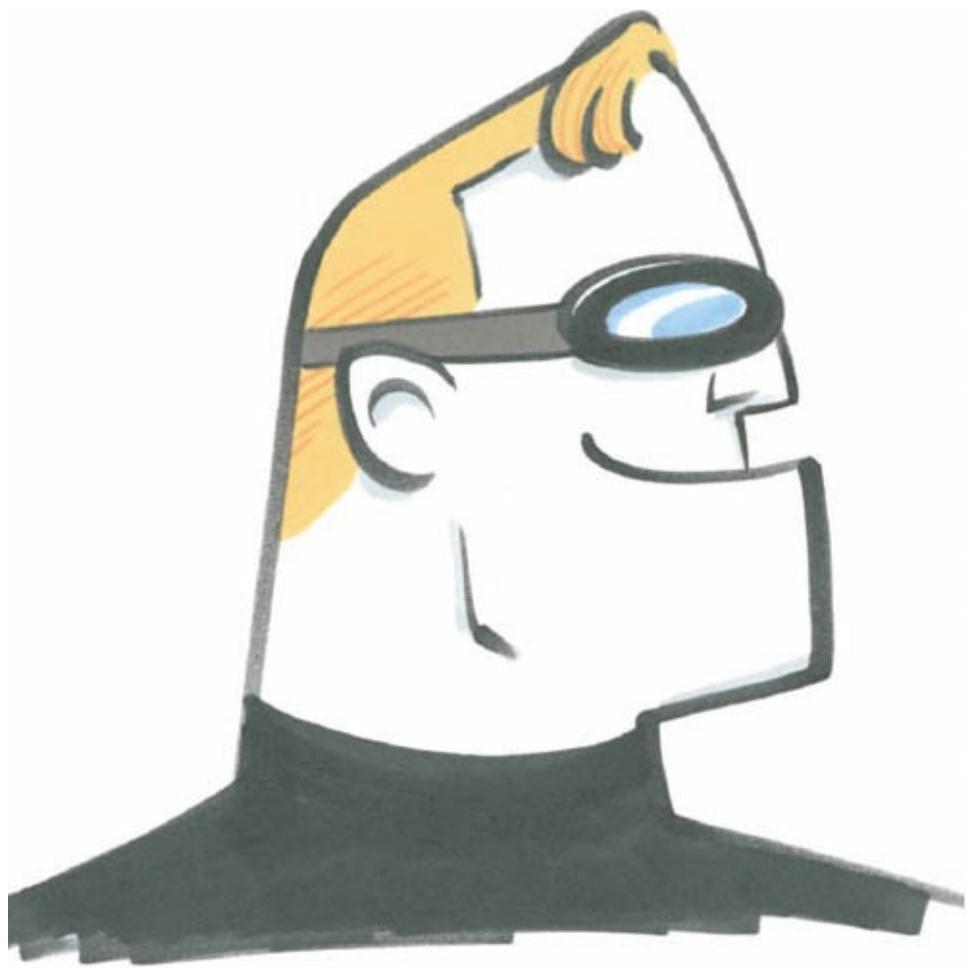
TONY FUCILE, 1993
pencil, 11 x 14" (detail)



LOU ROMANO, 1999
gouache, 6 x 7.75" (detail)



TONY FUCILE, 2000
pencil, 5 x 5" (detail)



TEDDY NEWTON, 2000
marker, 6.5 x 9"

MR. INCREDIBLE

Designing Bob/Mr. Incredible happened quickly. His final design was very close to our earliest drawings. Brad wanted him to look like an aging football star—someone past his prime. We wanted him to feel like a Greek god, although somewhat in decay and rough around the edges. Once he starts getting in shape, he becomes more like the Mr. Incredible of his youth.

I think because of time constraints, the issue of how Bob and Helen gained their powers wasn't addressed. Did they inherit their powers from their parents, as their own children did, or did they receive them in some other way? It seems more like they were born with their powers . . . but the point is, Brad was more concerned with those powers reflecting who the characters were, not their origins. LOU ROMANO, production designer

BOB CIRCA 1945

MR
INCREDIBLE

AMERICA'S
GOLDEN
BOY

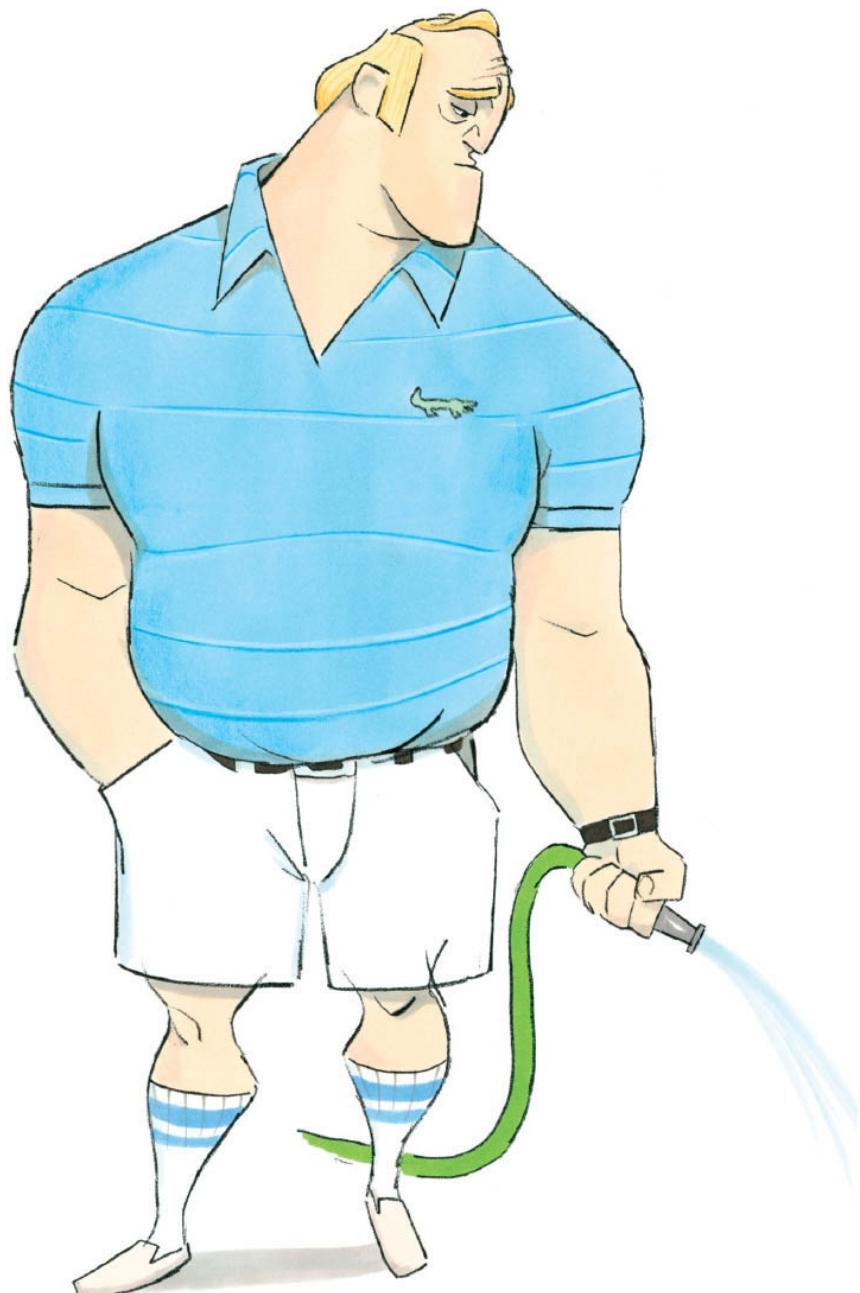
COSTUME
STUDY

LOU DO

LOU ROMANO, 2000
gouache, 10 x 14"

BOB PARR

We had about eighty pieces of clothing on the film, a process not unlike normal tailoring, only we're making patterns in CG and fitting 3-D clothes onto the characters. Clothing is an important storytelling point. When we see Bob at Insuricare, his clothes are tight and his belly is big. Later, when he starts becoming Mr. Incredible again, he gets slimmer and the clothes are more streamlined and sleek. What's interesting is cloth is hard to do in CG, so for this film we expanded on a cloth simulation we used on *Monsters, Inc.* But sometimes things don't work out the way you think they will. In the beginning we made Bob's shirt so the collar would simulate movement like the rest of the shirt. The weird discovery we made was that when the collar was linked to the simulation, it became this big problem. It was always sticking out—it almost acted alive! So we had to simulate the shirt but animate the collar. BRYN IMAGIRE, art and shading



TONY FUCILE, 2000
pencil and marker, 6 x 9"



TEDDY NEWTON, 2000

story gag
marker, 8.5 x 11"



LOU ROMANO, 2001
digital

BOB AT WORK



• STRIPES
ACCENTUATE
WEIGHT

LOU OD

COSTUME STUDY

LOU ROMANO, 2000
gouache, 10 x 14"



TEDDY NEWTON, 2001
collage, 8 x 15"

HELEN PARR a.k.a. ELASTIGIRL

Since the very beginning of images being made with a computer, there's been a belief that the ultimate goal of computer animation is to produce a realistic human being. The media have always been fascinated with this. People have always tried to take the reality in front of them and reproduce it with a computer. At Pixar, we've always said that reality is just a convenient measure of complexity—we take a step back and create something the audience knows is not real, then we make it look as believable as possible. See, the closer you get to reality the harder it is to be convincing to an audience. Even if (and it's a BIG if) you could make a computer model of John Wayne or Humphrey Bogart or Marilyn Monroe—who's going to make it act?! They are legends not because of the way they looked but because of the way they acted, their talent, the way they worked with their directors. Their soul! JOHN LASSETER, executive producer



TONY FUCILE, 2000
pencil and marker, 9 x 14"



LOU ROMANO, 2002
color script
gouache, 17 x 3" (detail)



TONY FUCILE, 1993
pencil, 11 x 14" (detail)



TEDDY NEWTON, 2001
collage, 9 x 17" (detail)



TONY FUCILE, 2000
pencil, 4 x 4.25"



TEDDY NEWTON, 2000
pencil and marker, 5.25 x 7"

ELASTIGIRL

Designing Helen was a challenge because we wanted her to be believable as a mother and as a Super. Brad wanted her to be maternal, but still wanted to see in her the Elastigirl of the glory days. LOU ROMANO, production designer



TEDDY NEWTON, 2001
story gag
marker, 11 x 8.5"



TEDDY NEWTON, 2000

story gag
marker, 11 x 8.5"



LOU ROMANO, 1998
gouache, 9 x 10.75"



TEDDY NEWTON, 2000
collage, 8 x 14"

CHARACTER SCULPTS

I've worked on pictures where we did initial concept art that had a real punch to it, but by the time it had gone through the design process fully, those initial ideas would get a bit mashed out. We didn't want to do that. One of the things we looked at was the old Rankin-Bass studio stop-motion productions. They managed to take an artist like Paul Coker and translate his wonderfully simple and appealing drawings into puppets without losing anything. We wanted to boil things down to keep that graphic quality in a 3-D world.

Kent Melton's sculptures were a huge help for us because he has an innate sense of how to take a nice design shape and make it work in three dimensions. Those maquettes of Kent's were carried around the studio for over three years, referenced by sculptors, articulators, and animators. **TONY FUCILE**, character designer and animation supervisor



KENT MELTON, 2001
cast urethane

Jack-Jack: 4"
Bob: 17.25"
Dash: 7.75"
Helen: 14"
Violet: 12.25"



GREG DYKSTRA, 2001
cast urethane

Kari: 6"



KENT MELTON, 2001
cast urethane

Frozone: 17"
Edna Mode: 7.25"
Gilbert Huph: 11"
Syndrome: 13"

VIOLET PARR

Once I had the idea for the film, I quickly realized I wasn't as interested in the superpowers as in the characters themselves. I decided to base the powers on the personalities of the characters. Traditionally the father is the strong one in the family, so Bob's power is super strength. Helen as wife and mother is being pulled in many different directions, so she seemed to be somebody who could stretch and contort without breaking. Violet is an insecure teenage girl who doesn't want people to look at her, so she gets to become invisible, and because she's a little insulated and protective, she can project this force field. Young boys are hyperactive and have enough energy to power a small village, so I decided to make Dash really fast. The baby, Jack-Jack, has no known powers, so he's all unformed potential. When I thought along those lines, things fell into place fairly quickly. BRAD BIRD, writer-director



TONY FUCILE, TEDDY NEWTON, 2000
pencil and marker, 9 x 14"



KEVIN O'BRIEN, 2001

pencil and digital



TED MATHOT, 2001
pencil and digital



TEDDY NEWTON, 2001
collage, 5 x 9"



LOU ROMANO, 2000
gouache, 4 x 8"



TEDDY NEWTON, 1998
pencil, 6 x 8.5" (detail)

DASH PARR

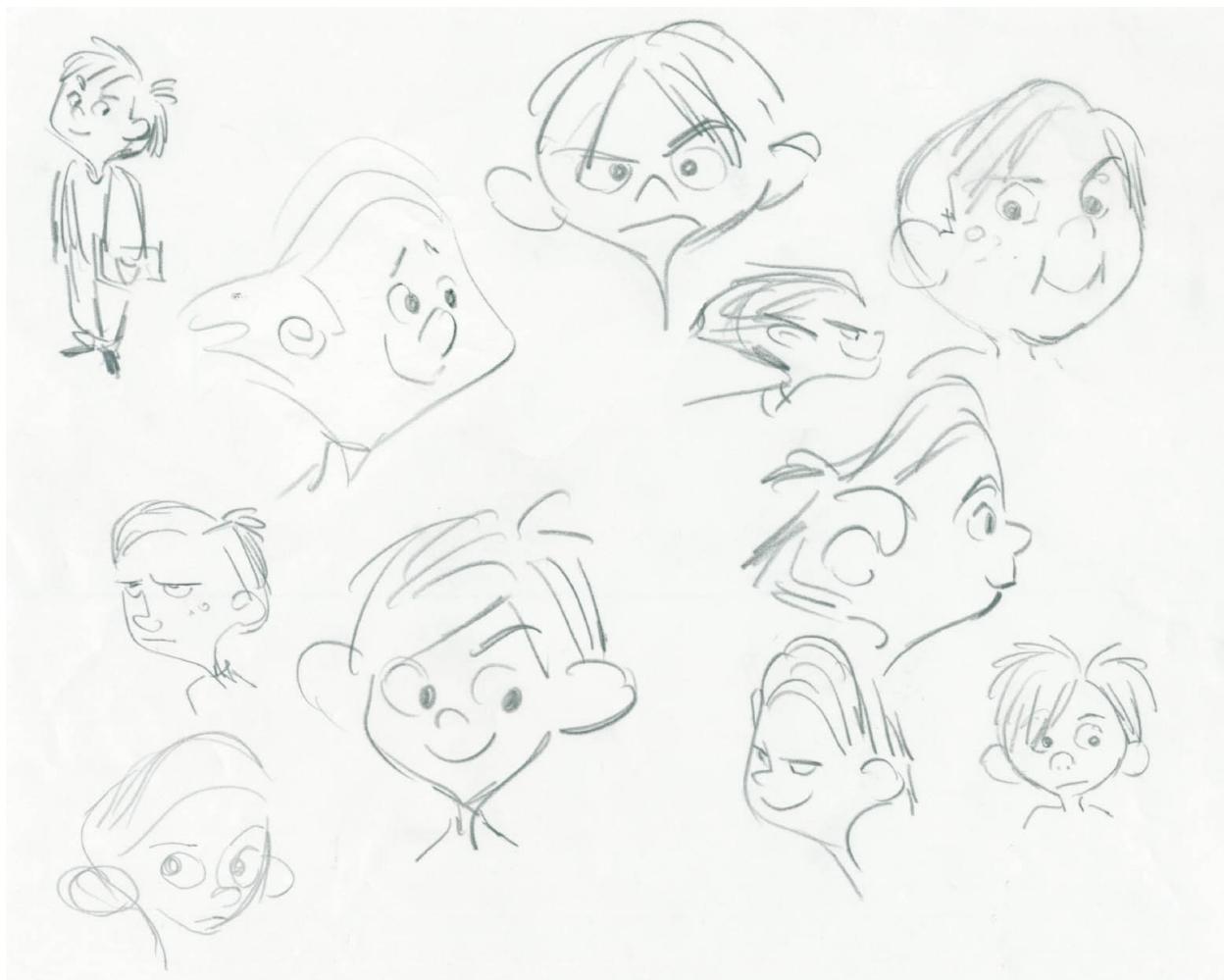
You want a stylized design for human characters, but they need to have a believable complexity. We wanted our characters to look organic, not plastic, and in the past we'd achieve this by showing details like hair stubble. But real skin absorbs and transmits light—skin glows where light enters and washes out into other areas. So, for *The Incredibles*, we developed a subsurface technology for light, which made the skin look more naturally translucent. Then we could get by with washes of color indicating beards as opposed to creating hair follicles and other details. BILL WISE, character team technical lead



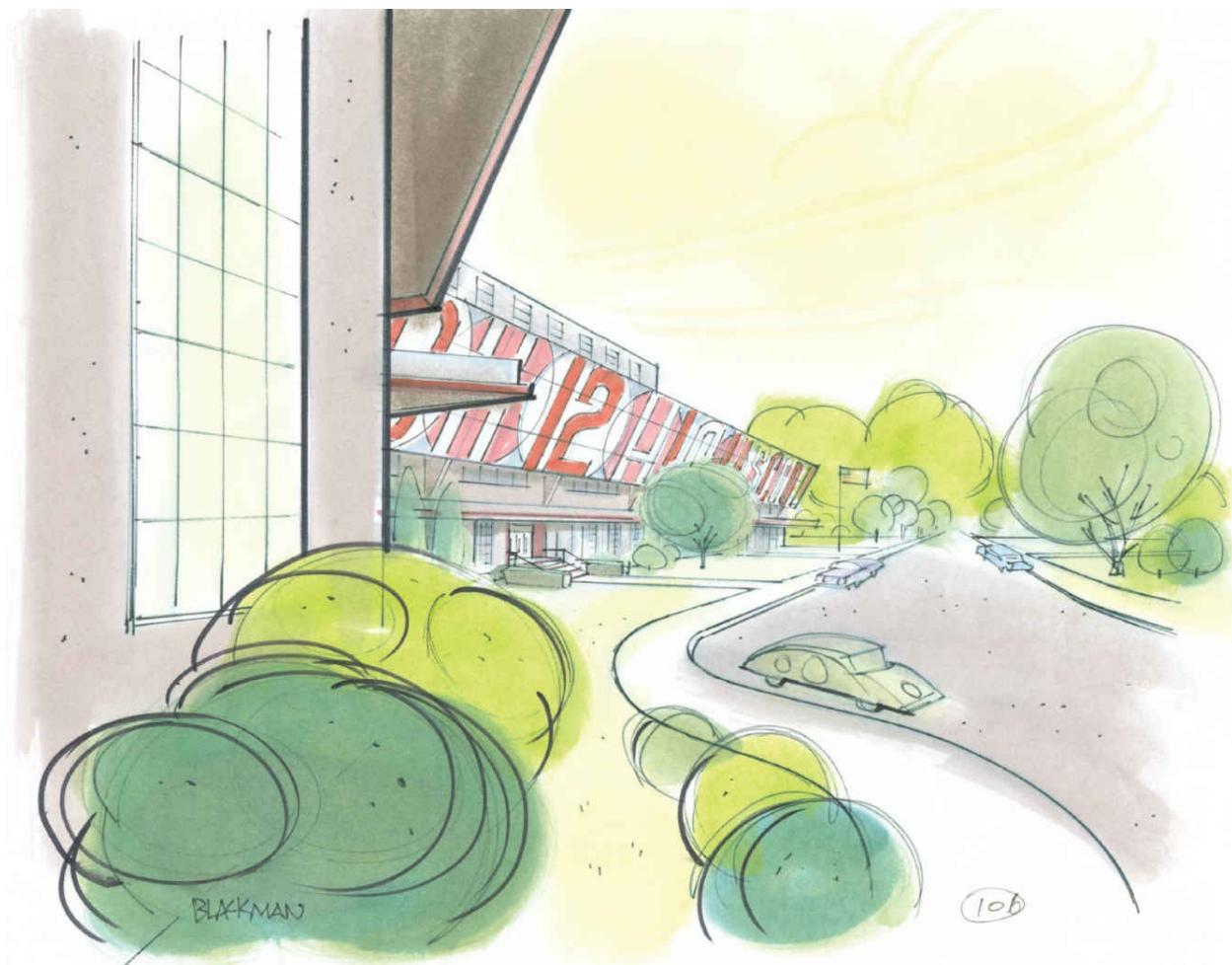
TONY FUCILE, 1999
marker, 2 x 5"



TEDDY NEWTON, 2000
collage, 7 x 10"



TONY FUCILE, 2000
pencil, 13 x 10.5"



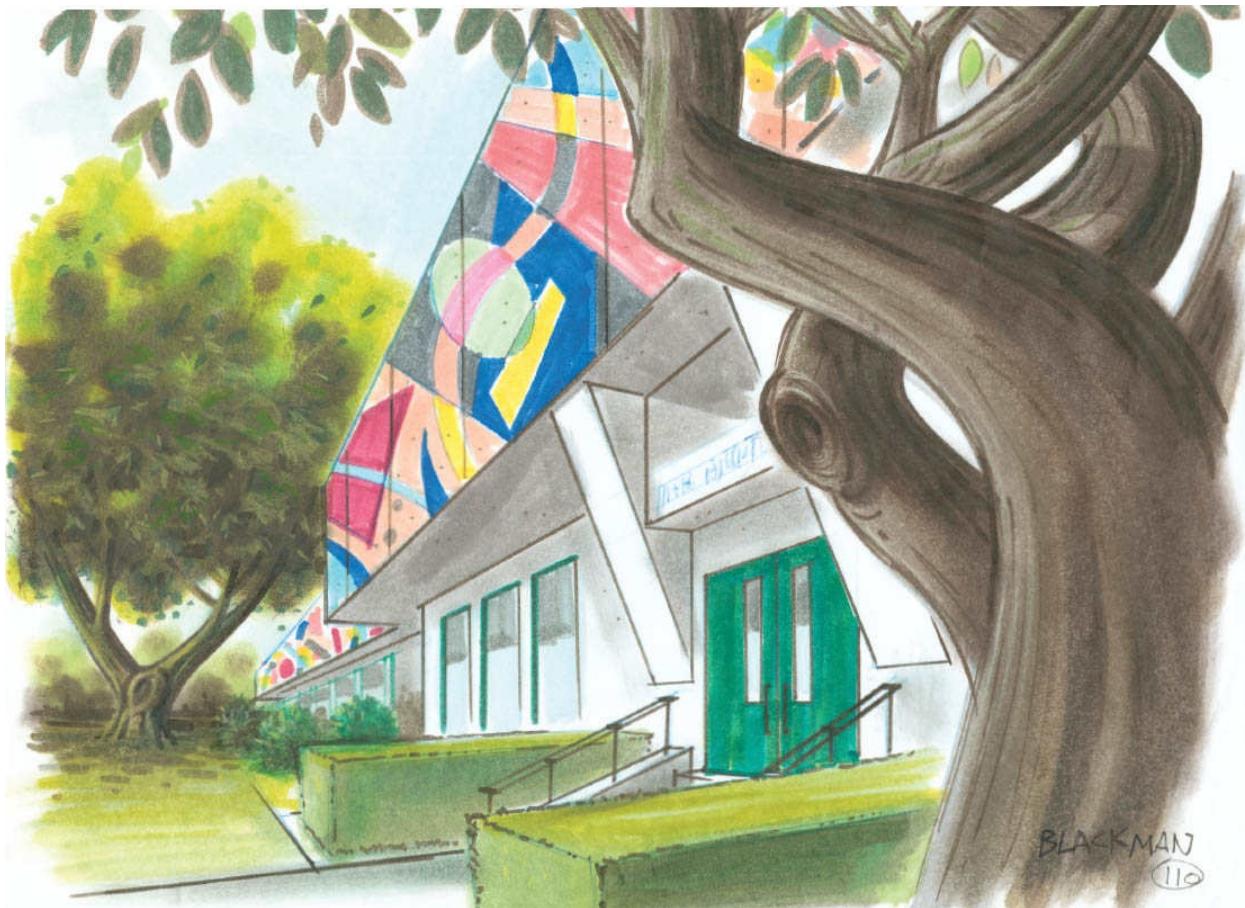
TED BLACKMAN, 2000
pen and marker, 17 x 14"

DASH's CLASSMATES



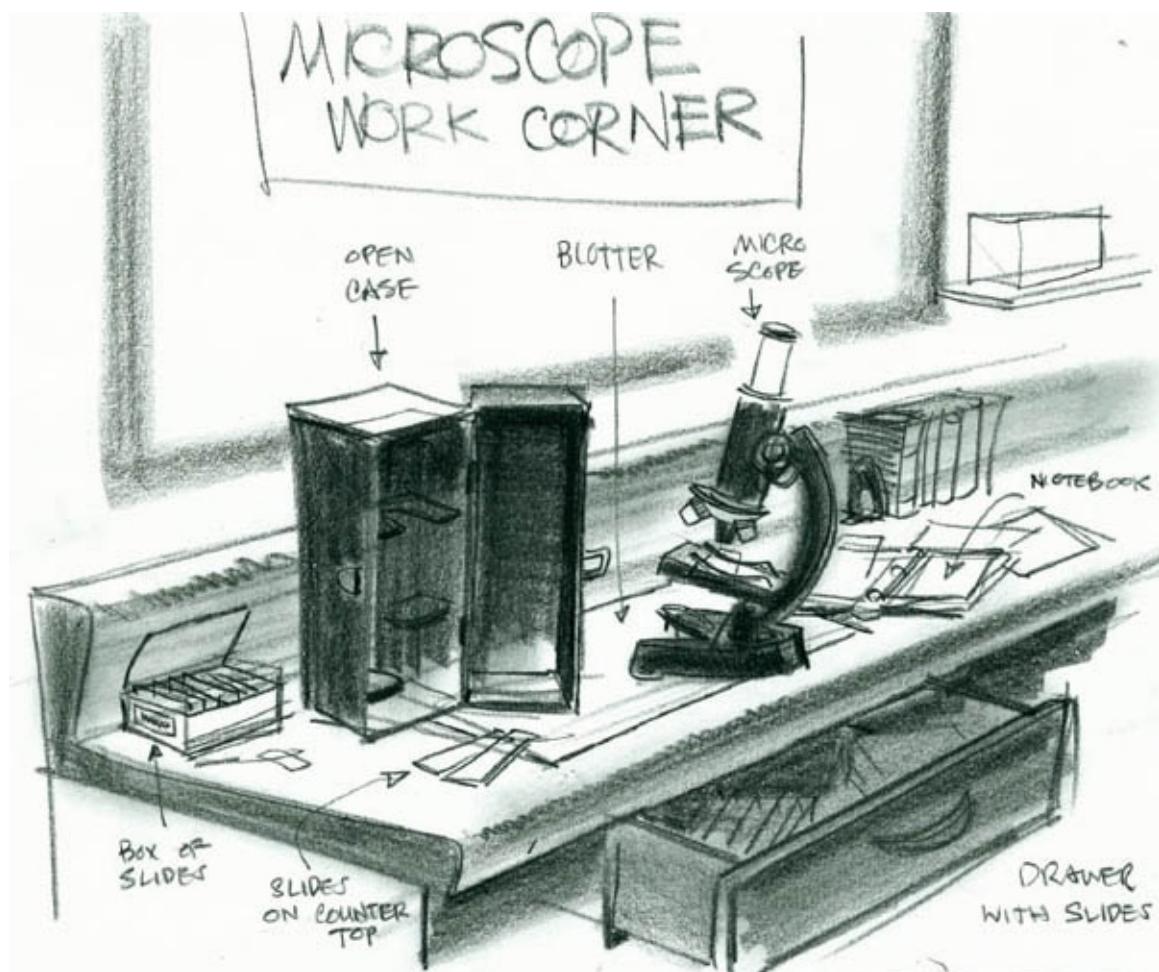
ALBERT LOZANO, 2001
pencil and marker, 17 x 3.5"

VIOLET's SCHOOL

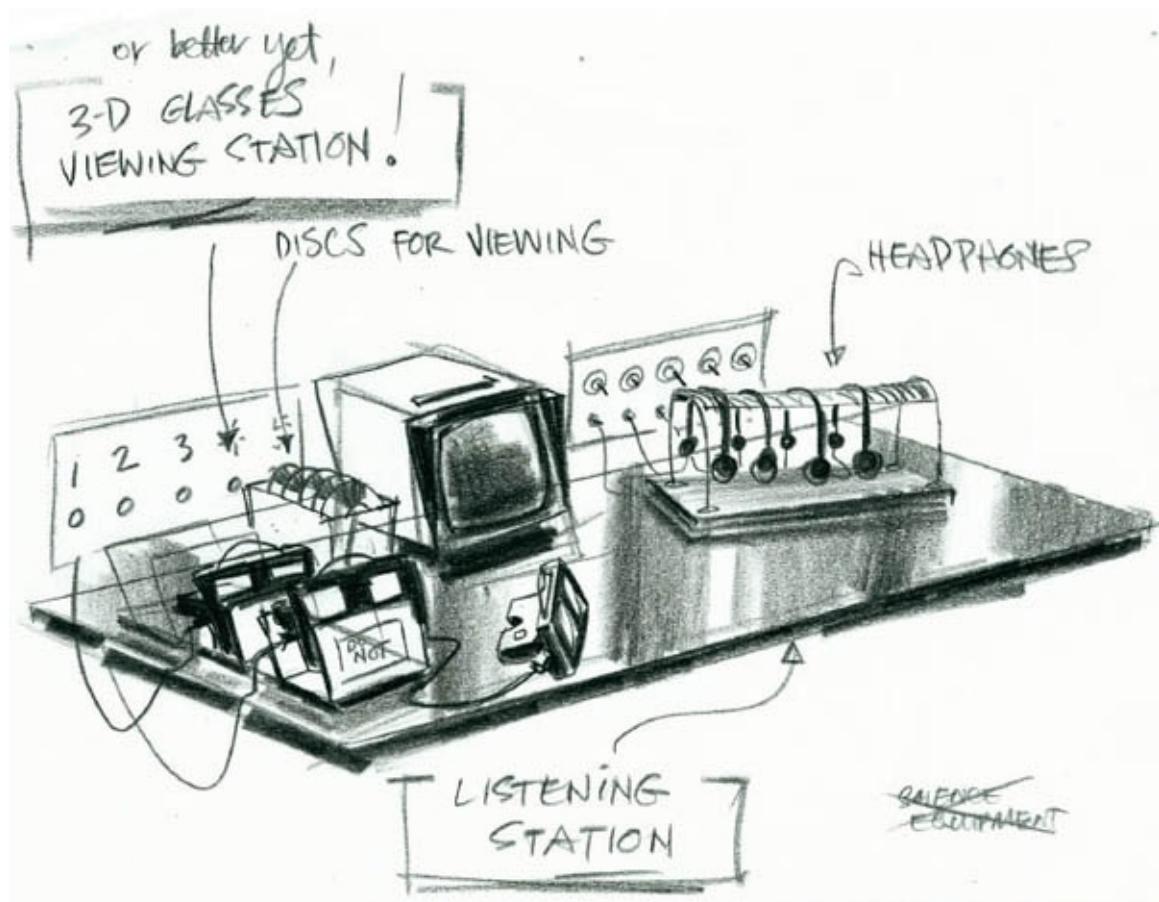


TED BLACKMAN, 2000
pen and marker, 16 x 12"

DASH's CLASSROOM



SCOTT CAPLE, 2001
pencil, 11 x 8.5"



SCOTT CAPLE, 2001
pencil, 11 x 8.5"



GLENN KIM, 2001
gouache, 20 x 10"

The big challenge of this film is that there was no single big challenge—it was the entire film! One of the counterintuitive things about working in the computer is that the level of effort it takes to have the Parr family sit down to dinner is comparable to having Bob pick up a bus and throw it through a wall. Even when it's not an incredible effect, it's always an amazing illusion. RICK SAYRE, supervising technical director

JACK-JACK PARR



TONY FUCILE, 2000
pencil and marker, 7 x 9"

For me the core of this movie is that everything is rooted in the family. This story is part action adventure, part superhero movie, part spy movie, but moving through all these different genres is not jarring because everything starts and comes back to the family. That is the core of this story. We go from first seeing the characters as superheroes to seeing them fifteen years later living “normal, mundane” lives but longing to break out of that and be “super” again. One thing that excites me about the film is that each character gets to break loose and have their shining moment. ANDREW JIMENEZ, animatic design

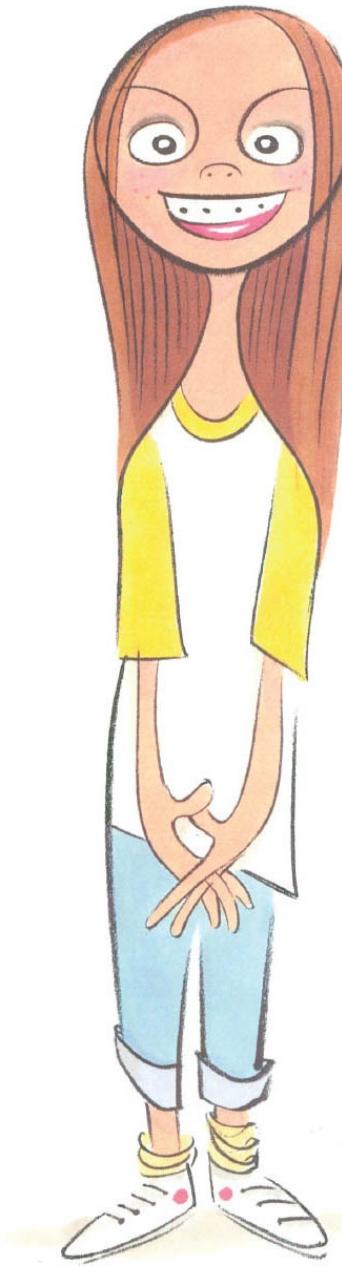


TONY FUCILE, 1993
pencil, 12.5 x 10.5"

KARI the BABYSITTER



TEDDY NEWTON, 2001
collage, 8.5 x 14"



TEDDY NEWTON, 2000
pen and marker, 8.5 x 11"

We needed convincing musculature for our characters, so we developed a procedural muscle system. We built an articulation rig comprising a base layer, or “skeleton,” of rotates for major joints and a muscle layer on top of that, with the base-rotate layer automatically driving the muscle behavior. There were even some collision objects representing bones like the rib cage to give more believable muscle shaping. These are the most complex character rigs Pixar has

ever built. Now not only can the character animation get more fluid shapes, but when you add a muscle layer on top of that you get even more complexity. One time in dailies I noticed a shot of Bob typing and you could see his forearm muscles moving. It made for a subtlety that drew you into the character. It was a beautiful thing to see. **BILL WISE**, character team technical lead

METROVILLE FREEWAY

Pixar had always grown its creative ideas from the inside, so bringing me in as a new person created a new set of problems. Pixar's intention was to bring me up from Los Angeles thinking that I'd settle in, get comfortable, and some day come up with an idea. But there are a lot of ideas in my head—imagine a large shop floor with lots of stories in various states of being assembled. So I wasn't waiting for an idea. I wanted to do *The Incredibles*. It just tickled me; I related to all these characters on one level or another, and found myself acting out scenarios with them, like a kid playing with his toys. It might seem silly because this is such an over-the-top thing, with superheroes and broad villains. But I really related to it in terms of being a husband and father, of getting older, the importance of family, what work means—and what it means to be prevented from doing the thing you love. BRAD BIRD, writer-director



TEDDY NEWTON, 2002
collage, 20 x 5.5"

THE PARR HOME



BRYN IMAGIRE, 2002
shader packet
gouache, 17 x 8"

RUSTY



MARK ANDREWS, 2002
Storyboard
pencil and digital



ALBERT LOZANO, 2001
pencil and marker, 8.5 x 11"



SCOTT CAPLE, 2000
pencil and marker, 17 x 11"

THE PARR HOME



LOU ROMANO, 2000
gouache, 8.5 x 4"

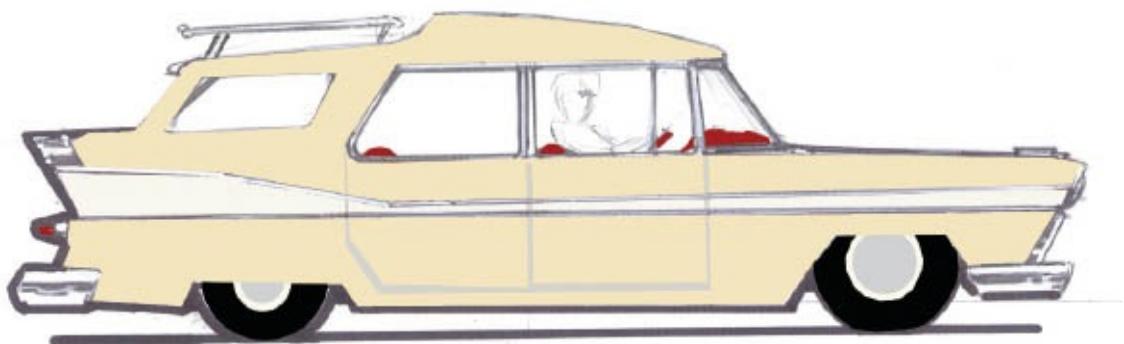


SCOTT CAPLE, 2002
gouache, 11.75 x 6.5"



SCOTT CAPLE, 2001
pencil and marker, 17 x 11"

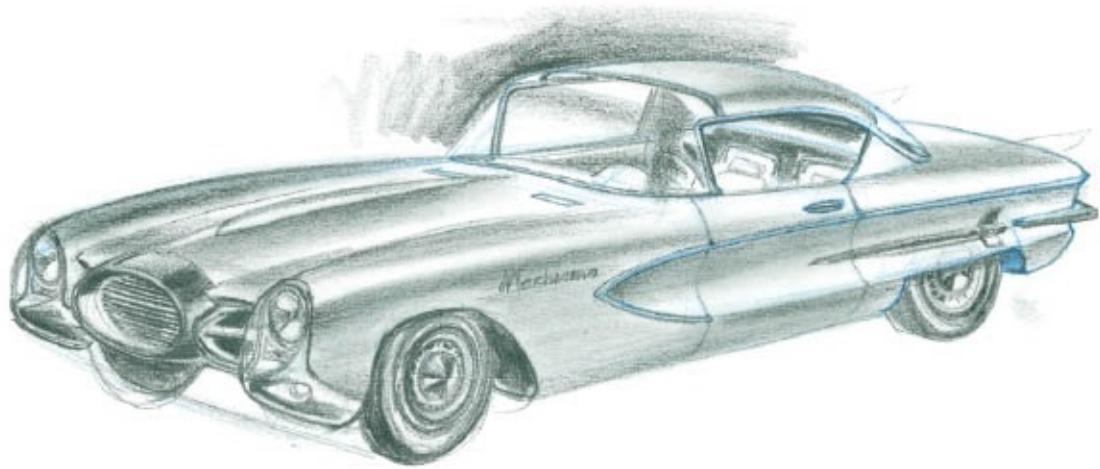
VEHICLES



NELSON BOHOL, 2002
pencil and digital
color by Bryn Imagire

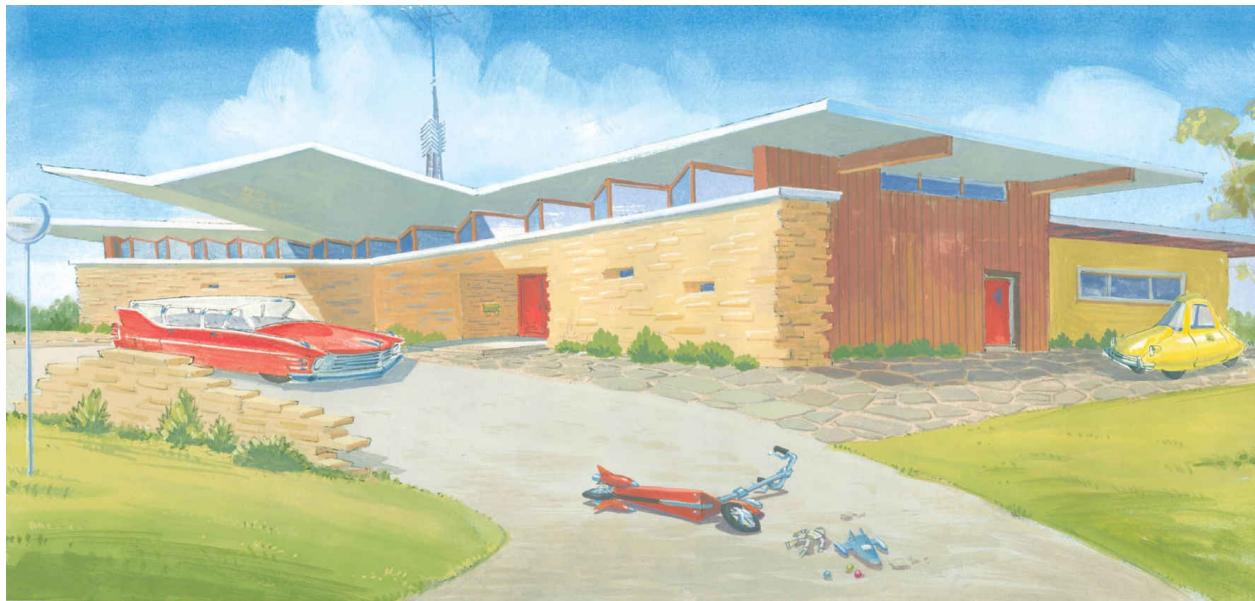


TEDDY NEWTON, 2001
collage, 5 x 2.5"

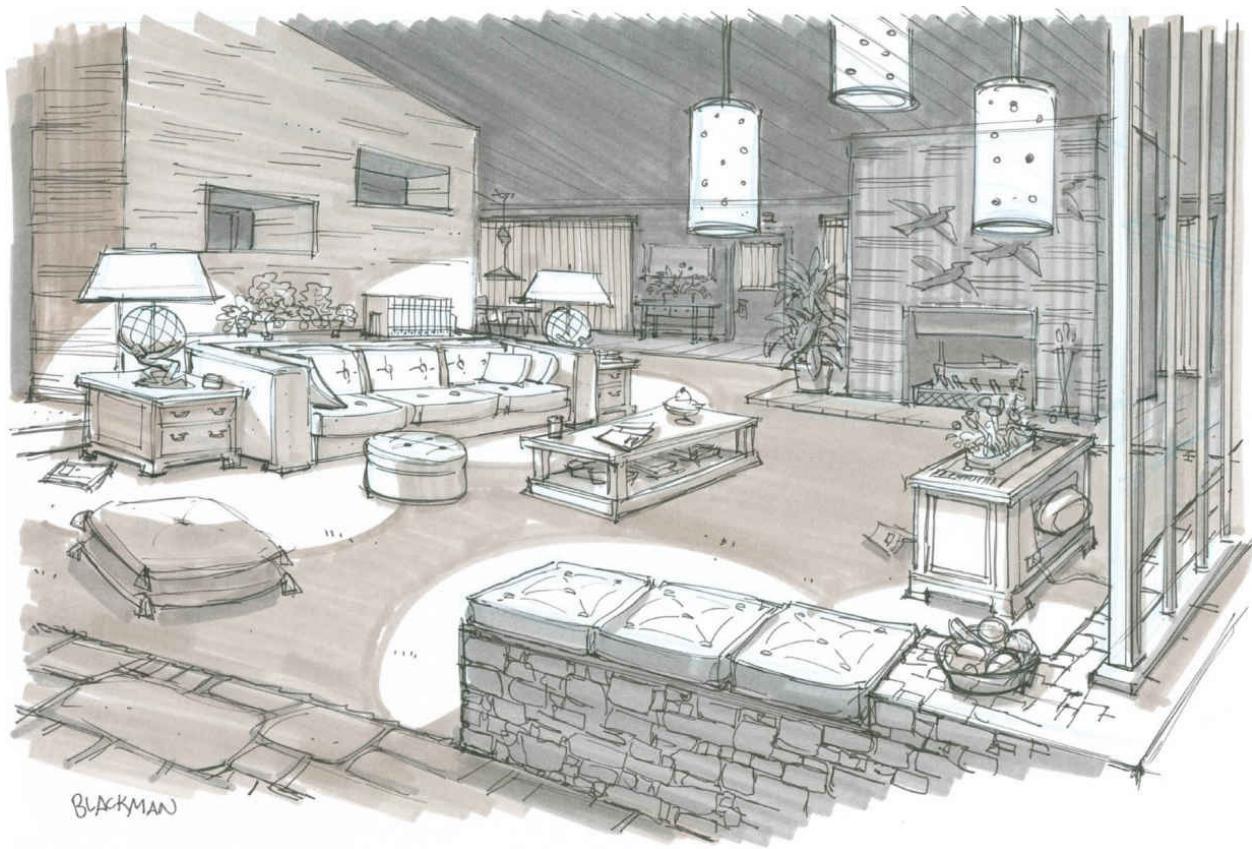


SCOTT CAPLE, 2002
pencil, 14 x 8.5"

THE PARR HOME



SCOTT CAPLE, 2001
gouache, 17 x 8.5"



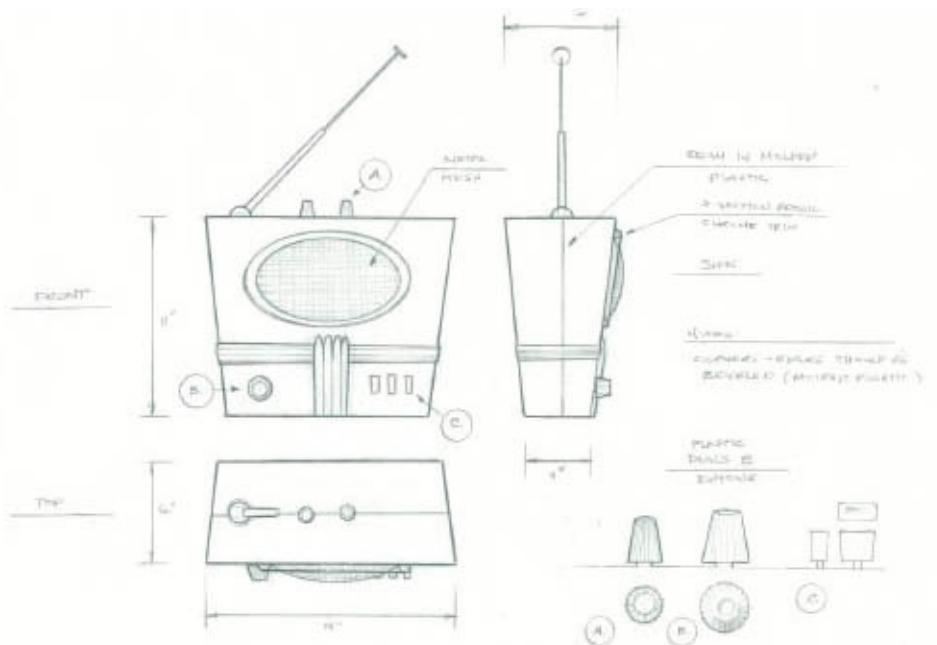
TED BLACKMAN, 2000
pen and marker, 17 x 14"

THE PARR LIVING ROOM



TED BLACKMAN, 2000
pen and marker, 16.5 x 12.5"

FAMILY LIVING



MARK HOLMES, 2001
model packet
pencil, 12 x 11"



LOU ROMANO, SCOTT CAPLE, 2001
early film test
digital
shading by Bryn Imagire
lighting by Janet Lucroy



GLENN KIM, 2002
gouache, 16.5 x 6"

Brad's watchword for the whole movie was that it should seem like the early-sixties vision of the future—TV's *Jonny Quest* and Walt Disney's original Tomorrowland. So we have things like the monorail on the island, which feels like it was designed in the early 1960s. But this watchword also inspired the Parrs' suburban neighborhood. The Parr home is pretty much a midcentury house, but there's this weird mixture of futuristic designs: Their TV looks like an old console television set but has a wide screen, and their washing machine has a funny, clear plastic dome.

Another rule for the film was that we should balance carefully the mundane and the fantastic. So we try not to let either go on too long. At the family dinner table the squabbling lasts just long enough before the fantastic intervenes in the form of everyone's superpowers. And during Bob vs. the Omnidroid a fantastic battle soon gives way to a middle age guy pulling his back out. JOHN WALKER, producer

THE PARR KITCHEN

I think that the shading, the actual rendering of a 3-D image, bridges that gap between the stylized nature of the movie and the believable quality of 3-D. I worked with Lou Romano from the beginning on simplifying textures instead of making them photo-real. We looked at painters like [Disney artist] Eyvind Earle who were really good at bringing across textures in a simple way. BRYN IMAGIRE, art and shading



BRYN IMAGIRE, 2002
shader packet
digital



MARK ANDREWS 2001

MARK ANDREWS, 2001
Storyboard
pencil and digital

THE PARR DINING ROOM



LOU ROMANO, 1998
gouache, 10 x 4"
layout by Don Shank

THE PARR DINING ROOM



TEDDY NEWTON, 2002
pencil, 11 x 8.5" (detail)



BRYN IMAGIRE, 2002
digital



TEDDY NEWTON, 2002
pencil, 11 x 8.5" (detail)

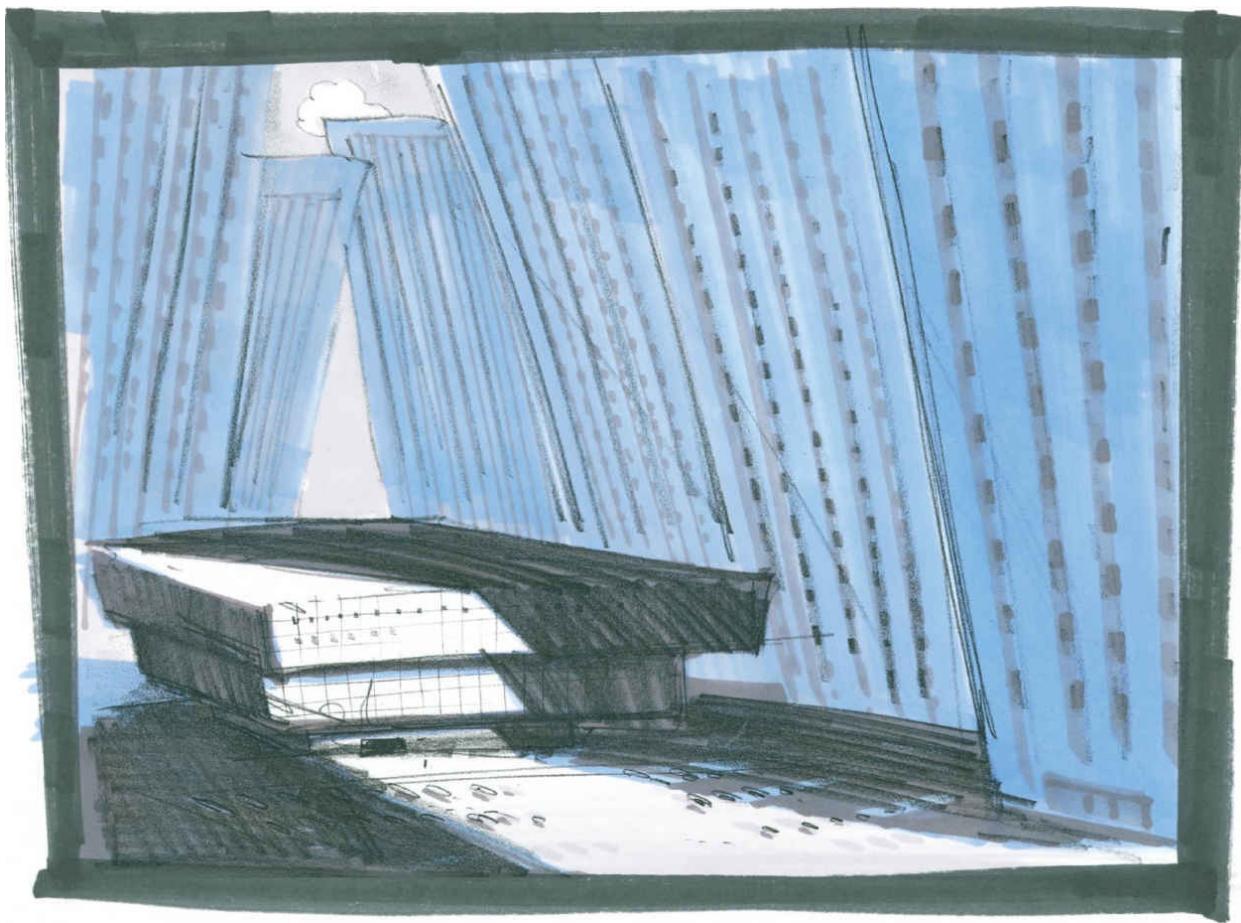
INSURICARE



MARK HOLMES, 2002
digital



TED BLACKMAN, 2001
pencil, pen, and marker, 11.5 x 5"



SCOTT CAPLE, 2000
pencil, pen, and marker, 12 x 9"

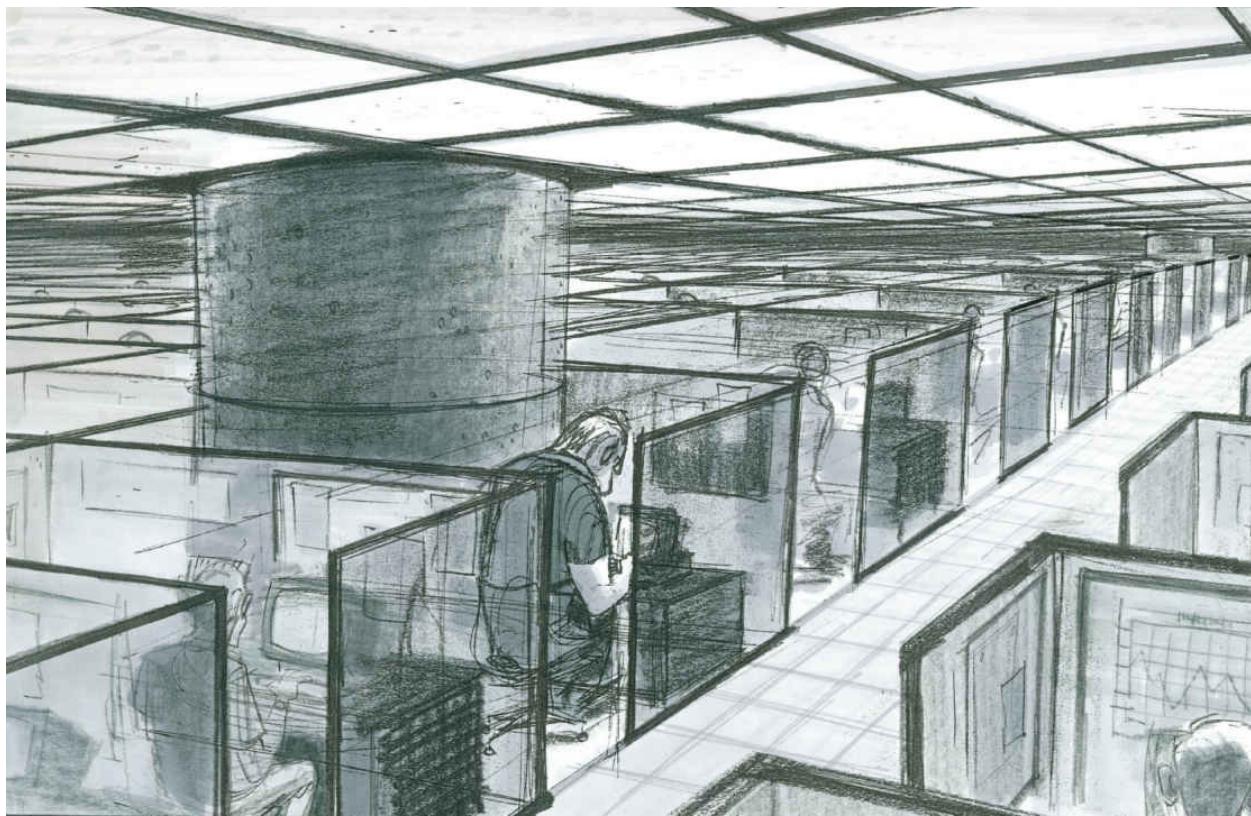
BOB's OFFICE



TEDDY NEWTON, 2001
story gag
marker, 11 x 8.5"



LOU ROMANO, 2002
pencil and marker, 6 x 4.25" each



SCOTT CAPLE, 2001
pencil, pen, and marker, 17 x 8.5"

INSURICARE



LOU ROMANO, 2001
color studies
digital



LOU ROMANO, 2002
color studies
gouache, 20 x 15"

INSURICARE CO-WORKERS



ALBERT LOZANO, 2002
marker, 6 x 7.75" each

From the beginning, we all wanted the cast of characters to look like cartoon people instead of photo-realistic people. In animation, it really takes a bit of exaggeration to make something look convincing. The great caricaturist Al Hirshfeld most typified this. He could perfectly capture a person's identity by simply sketching curlicues for hair and pinholes for eyes. The faces and attitudes he drew were often more recognizable in the abstract than if they had been rendered out realistically. TEDDY NEWTON, character designer



TEDDY NEWTON, 2002
collage, 5.5 x 9" each



TEDDY NEWTON, 2002
collage, 8 x 6"

coupage, 9 x 0

THE GOLDEN YEARS



TEDDY NEWTON, 2002 collage, 25 x 10"



LOU ROMANO, 2002
color script
gouache, 17.75 x 3.25" (detail)

In the Golden Age, the civilian populace became accustomed to the awesome sight of costumed Super protectors coming to the rescue, routinely saving the world as part of their job description. It was a glorious sight, not only the exhibitions of every kind of marvelous superpower, but seeing those super beings in their unique and colorful outfits. It seemed that Supers never went out to do good unless they *looked* good, fully accessorized with fantastic uniforms and logos. “Have you ever wondered about those outfits Supers wear, who makes them?” Brad Bird rhetorically asked. “They’re clearly designed. This film takes that notion to a further extreme.”

That extreme is embodied in the form of fabulous Edna Mode, costume designer to the superheroes and affectionately known as “E.” When Supers are forced underground, Edna’s career path diverges into fashion design, a world that seems the pinnacle of chic excitement. But E faces the fashion runway and its parade of sexy anorexics and knows in her heart the thrill is gone. “She’s obviously a successful designer, but it’s not the same as when she was designing for Supers,” Bird noted. “There’s a line where she says, ‘Supermodels! Ha! Nothing super about them.’ ”

“We cast a wide net with E; she was one of the hardest characters to design,” Lou Romano explained. “Brad wanted her to have a severe look, with those glasses and a pageboy hairstyle, but also feel modern and elegant. He also described E as being half German and half Japanese. We did reams of drawings before she evolved into the right age and personality. A major help in designing her was that Brad created E’s voice—in fact, he’s doing it for the film. He’d act out for us the way she speaks and behaves, which helped define a picture for us while we were designing.”

But the Golden Age was not just about fashion. It was a time when any citizen could look to a Super to thwart a villain’s diabolical plot—a time when you could even count on getting your cat rescued from a tall tree. Sadly, this era ended after a series of lawsuits. The heroes were forced underground, where they found a new set of challenges, both mundane and dangerous.

“In an early pitch at Pixar,” Bird says, “John [Lasseter] suggested it might be interesting to see the Parr family as seemingly normal people first and then learn they’re Supers. When it came time to establish the reason the Supers have been forced to go underground I had two thoughts; legal troubles—which seemed funny and contemporary to me—or the life-and-death danger that could result from having made enemies of a lot of supervillains in your previous career . . . which was inherently more dramatic. I was asked to choose between the two and I couldn’t. I wanted it to be funny and dramatic. It drove me crazy. Then I had this ‘Eureka!’ idea that allowed me to have both approaches. It opened with the Parrs just at the moment they first went underground—at the

beginning of their new life as a family, and Violet is a newborn. A new villain, Syndrome, discovers where the Parrs live—like a mob boss finding an FBI informant—and attacks them in their home. It was funny and creepy in a cool way, but although we ultimately didn't use it, it did end up really helping the finished film. And I learned that getting the right scene can have a lot to do with picking the right points in a story's time frame."

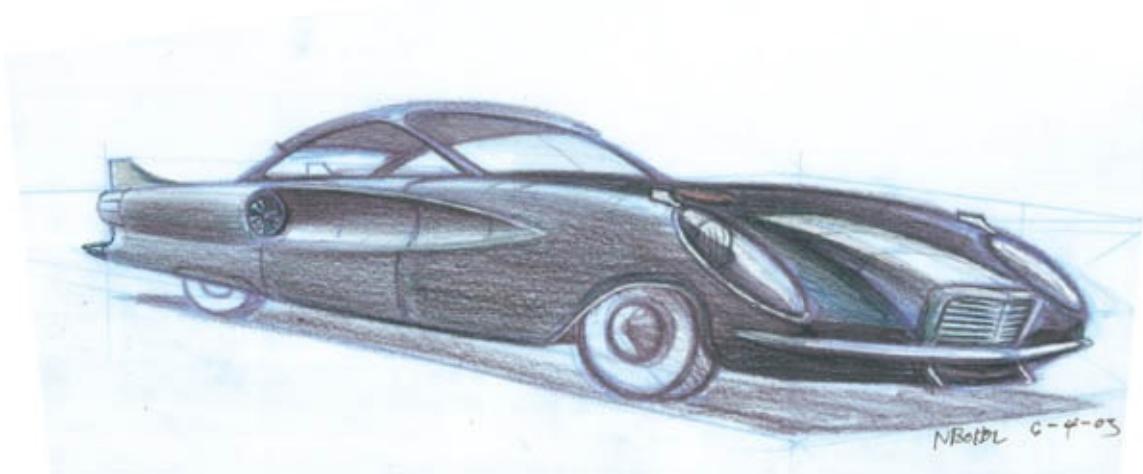


TEDDY NEWTON, 2001
collage, 8 x 11"

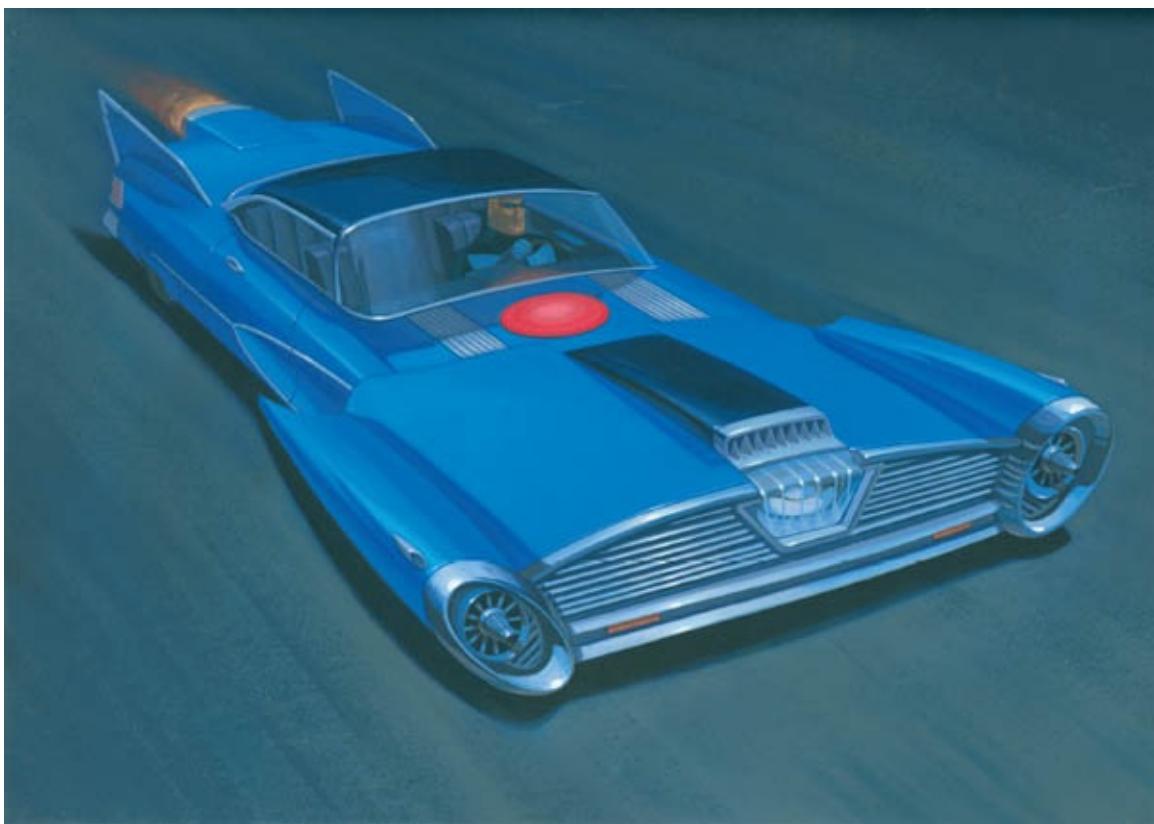
As the story shifts from exposition to action, so too does the palette, designed by Lou Romano, shift to support it. "The color scheme got into the story arc that Brad wanted," lighting designer Janet Lucroy noted. "In the prologue during the glory days of the Supers, it was incredibly saturated—almost over the top—with the purest colors. Fifteen years later, in Bob's office at Insuricare during the time the heroes have to suppress their powers, the palette is very desaturated; all the

colors are drained out and it's almost monochromatic. As the story progresses, we introduce color back in or pull it out to support the action or lack thereof. By the end of the film, when the family is functioning as an integrated unit and has balance in their lives, the color is naturalistic and balanced. Of course, this is done with a relatively subtle hand. The audience should feel that they're in a different place physically or emotionally, but not that their perception is being manipulated by color. The stylistic choices are made to support the story, not upstage it."

THE INCREDIBILE

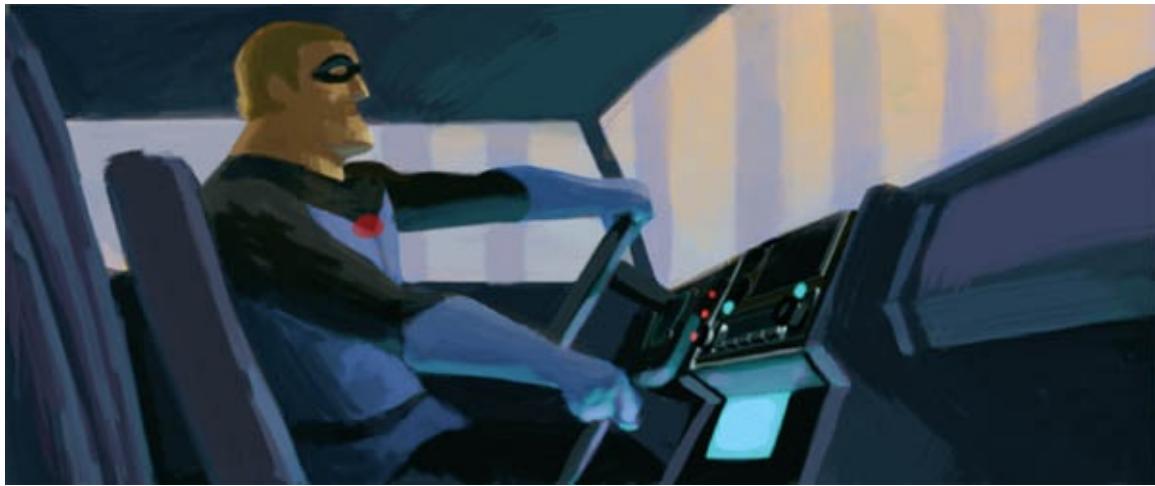


NELSON BOHOL, 2003
pencil, 15 x 7.5"

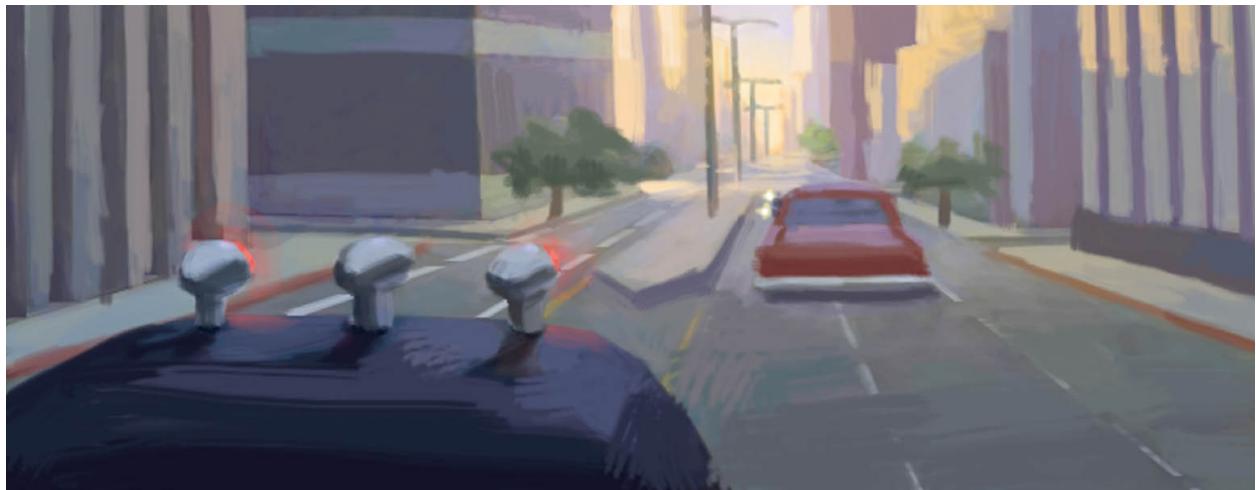


JOHN LEE, 2003
acrylic, 17 x 11.5"
Layout by Scott Cople

layout by Scott Capric



JOHN LEE, 2003
lighting studies
digital



JOHN LEE, 2003
lighting studies
digital

MISCELLANEOUS HEROES

In my opinion it's always been a fallacy, the notion that human characters have to look photo-realistic in CG. You can do so much more with stylized human characters. Audiences innately know how humans move and gravity works, so if a human character doesn't feel right, they'll feel something's wrong. But if the weight works for stylized characters, the audience doesn't question it—like the Dwarfs in *Snow White and the Seven Dwarfs*, which were so cartoony and stylized. In *The Incredibles*, the characters are cartoony heroes but they can be hurt and they have this family dynamic that makes them believable. RALPH EGGLESTON, artistic coordinator



TEDDY NEWTON, 2001

pencil and marker, 8.5 x 11"



TEDDY NEWTON, 2001
pencil and marker, 5 x 8"



TEDDY NEWTON, 2001
collage, 10.5 x 16.5"



TEDDY NEWTON, 2001
collage, 7 x 11.5"



TEDDY NEWTON, 2001
collage, 5 x 4"

BOMB VOYAGE



TEDDY NEWTON, 2003
story gags
pencil and marker, 8.5 x 11"



TEDDY NEWTON, 2003
story gags
pencil and marker, 8.5 x 11"

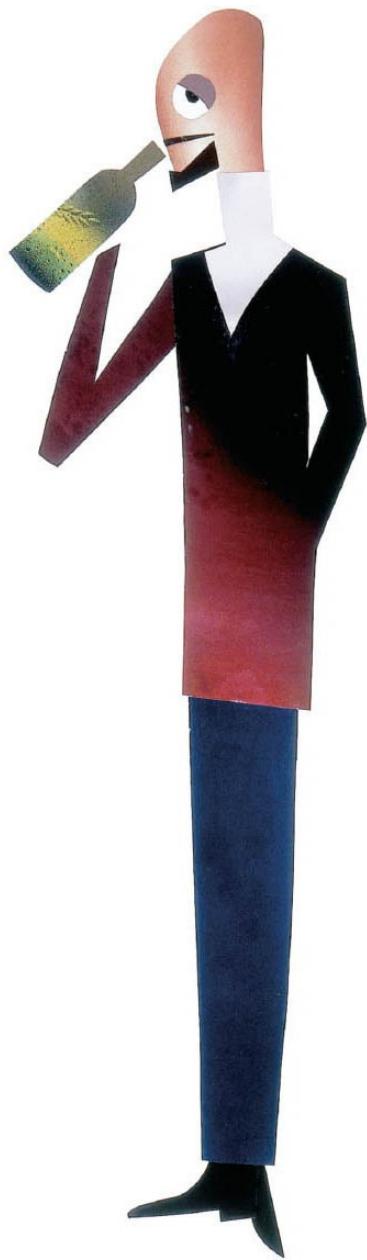


TEDDY NEWTON, 2003
pencil and marker, 8.5 x 11"

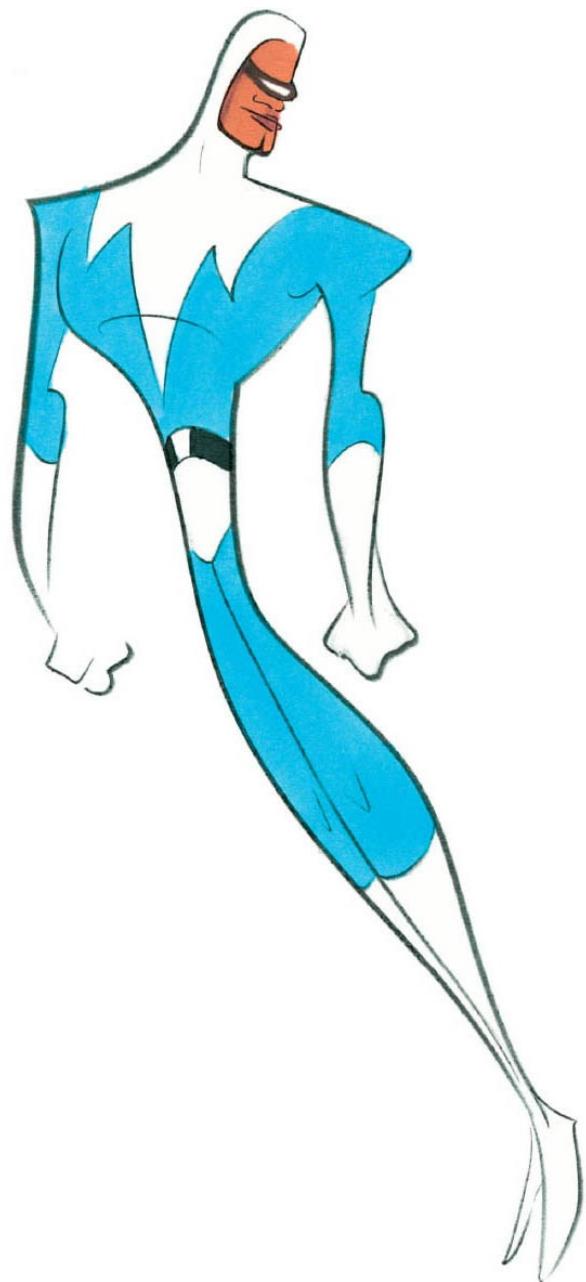


TEDDY NEWTON, 2003
pencil and marker, 8.5 x 11"

LUCIUS BEST a.k.a. FROZONE



TEDDY NEWTON, 2001
collage, 7.5 x 24"



TEDDY NEWTON, 2001
pencil and marker, 8.5 x 11"



TONY FUCILE, 2001
pencil and marker, 6.5 x 14"

LUCIUS AND BOB



LOU ROMANO, 2001
pencil and marker, 11 x 8.5"

Originally, there was a scene in the film where Bob and Frozone blow off some steam by taking out their frustrated aggressions on an old condemned building. They indulgently punched the structure while making references to the glory days like two aging football buddies. Accidentally, they knocked down the entire edifice. The scene was entertaining, but 9/11 happened, and suddenly this sequence resembled the World Trade Center disaster. For obvious reasons it was cut. TEDDY NEWTON, character designer



GEEFWEE BOEDOE, 2001
charcoal, 11 x 17" (detail)

THE BAR



LOU ROMANO, 2000
color studies
gouache, 14.75 x 5"



LOU ROMANO, 2000
gouache, 19 x 9.75"



LOU ROMANO, 2000
gouache, 13.75 x 9.75"

RICK DICKER



PETER SOHN, 2001
pencil and marker, 11 x 17"

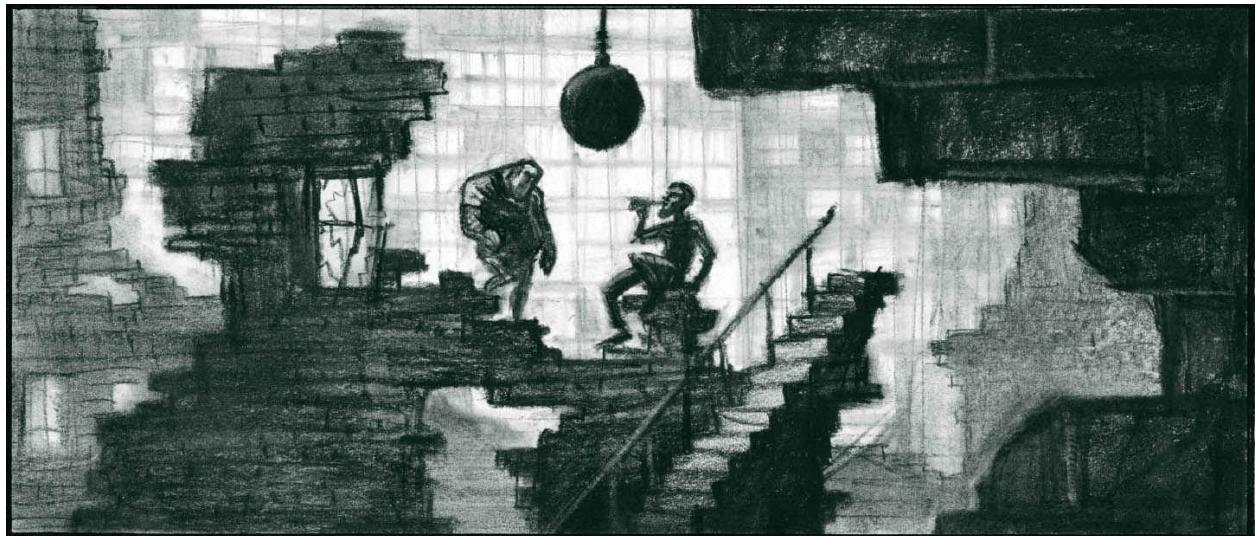


TEDDY NEWTON, 2001
collage, 9 x 20.5"

DEMOLITION SITE

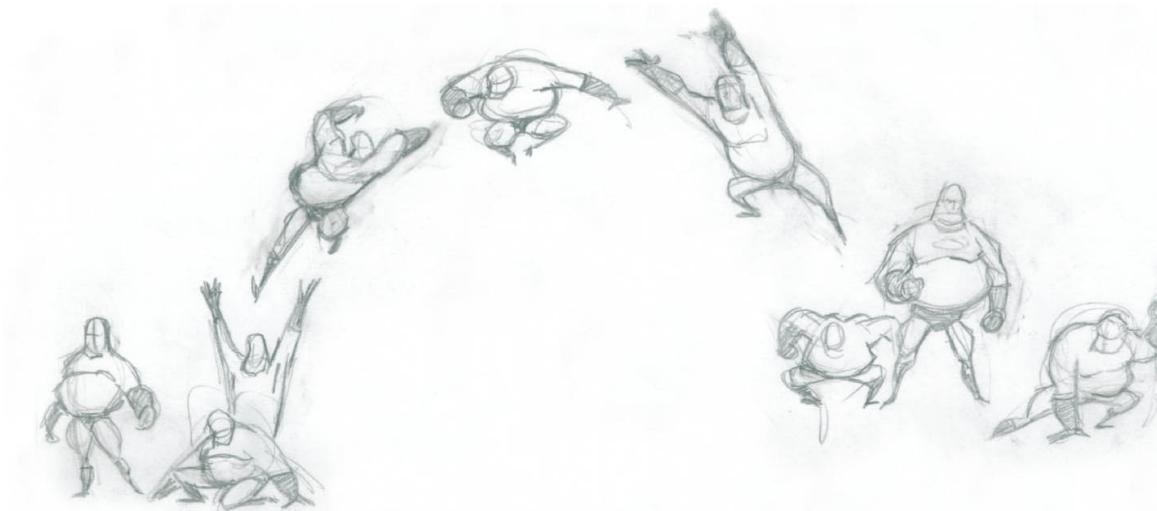


GEEFWEE BOEDOE, 2000
charcoal, 17 x 11"



GEEFWEE BOEDOE, 2000
charcoal, 17 x 11"

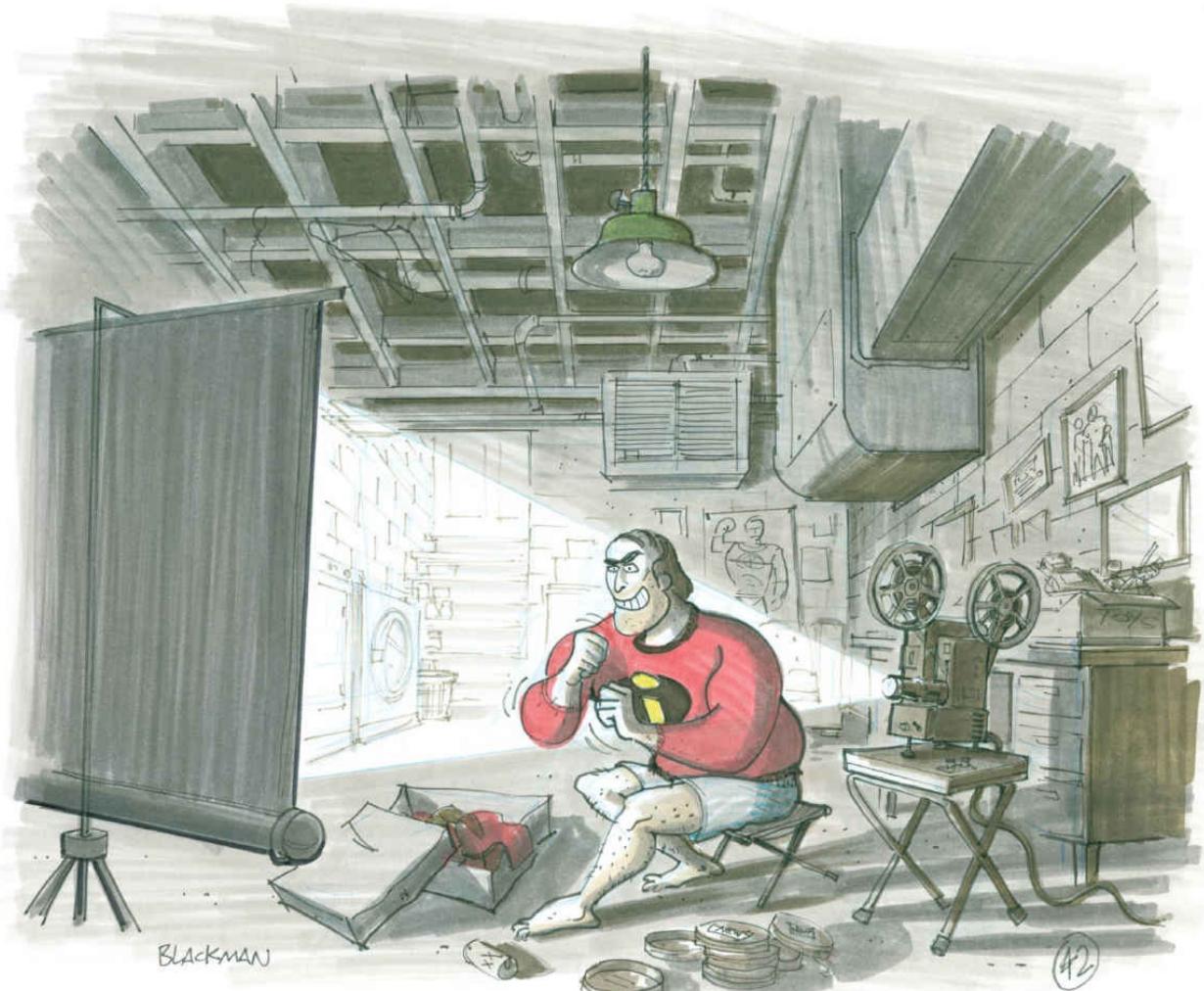
MIDDLE AGE



ANGUS MACLANE, 2003
animation thumbnail
pencil, 11 x 8.5"



MAX BRACE, 2001
Storyboard
pencil and digital



TED BLACKMAN, 2000
pencil, pen, and marker, 17 x 14"



PAUL ROGERS, 2002
digital

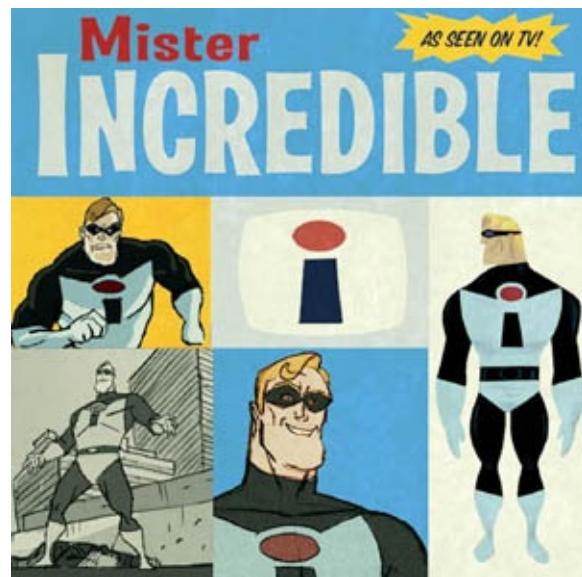
GRAPHIC ART for BOB's DEN WALL

In our lives, we all keep many trinkets and mementos to remember the times we have had, people we have known, and places we have been. For Bob, these memories are symbolized by the wall of magazine covers and news clippings he keeps in his office. I think we all have a place where we keep a little part of our past hidden. Even when friends and family tell us to move on and live in the present, there is some part of us that secretly wishes we could go back and experience these moments again because they will never come again. Everyone around Bob wants him to put his past behind him and live in the present. His only memorial of the glory days is his wall of memorabilia. ANDREW JIMENEZ, animatic design

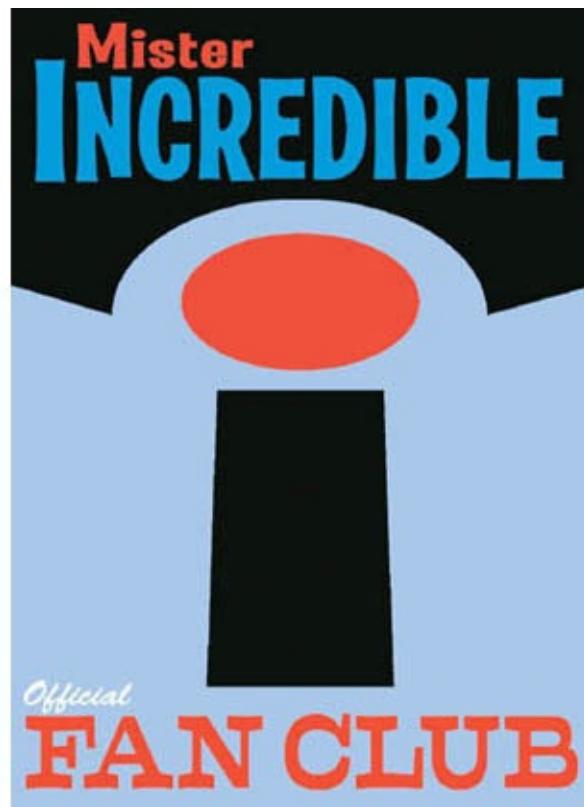


BRYN IMAGIRE, LOU ROMANO,
GLENN KIM, 2002
digital

GRAPHIC ART for BOB's DEN WALL



MARK ANDREWS, RICARDO
CURTIS, TONY FUCILE,
MARK HOLMES, LOU
ROMANO, 2002
digital



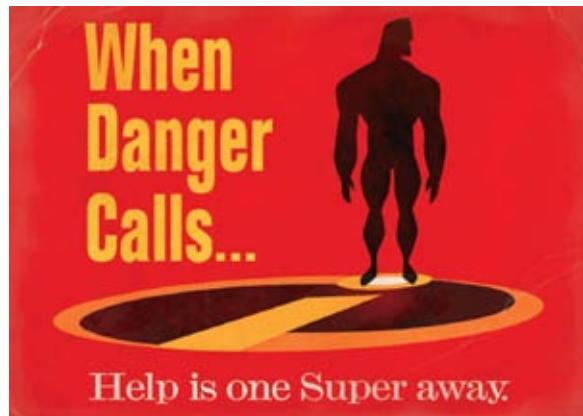
MARK HOLMES, 2002
digital



MARK HOLMES, GLENN KIM, 2002
digital



PAUL TOPOLOS, 2003
digital



MARK HOLMES, 2002
film teaser graphic
digital



PAUL TOPOLOS, 2003
digital

BOB's DEN



TEDDY NEWTON, 1998
pencil and marker, 14 x 9.5"



(63)

BLACKMAN

TED BLACKMAN, 2000
pencil, pen, and marker, 15.5 x 11"



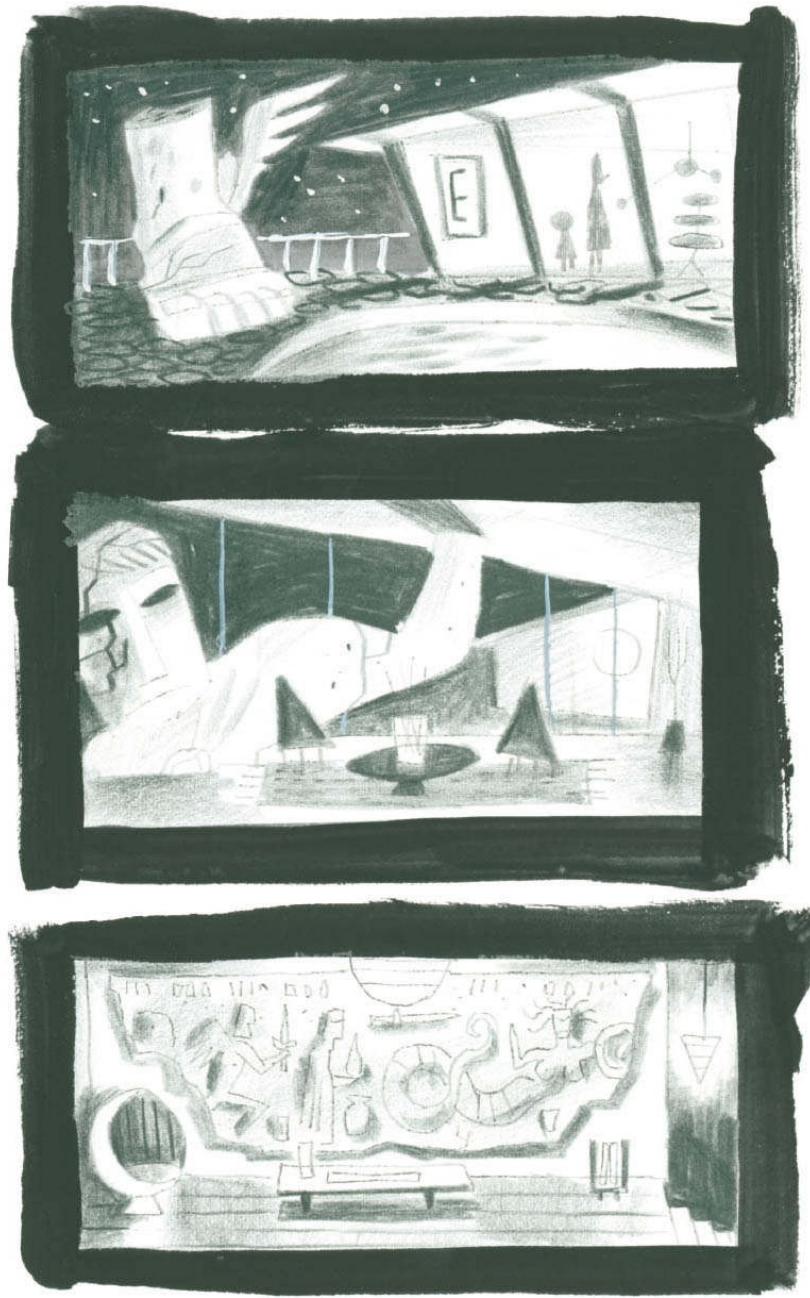
TEDDY NEWTON, 2002
collage, 7 x 3" (detail)

E's HOUSE

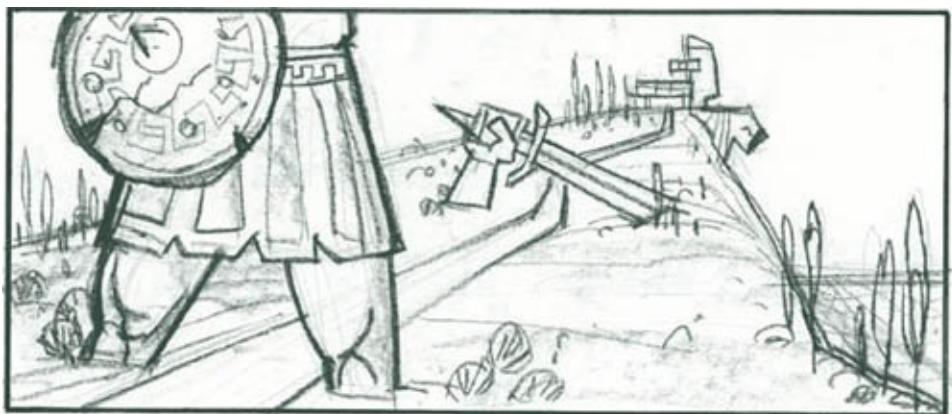
When we started to design E's house we knew we wanted it to be very modern and minimalist. But we also wanted to incorporate superhero elements as well that would tie in with E's past work as a hero costume designer.

We went to Greek mythology and art for inspiration and specifically focused on anything to do with gods and heroes, the true superheroes of that time. Featuring that ancient art seemed fitting as a comment on superheroes in the world of the film, forgotten and in decay.

In the final designs we combined ancient and modern ideas. We made one of the walls a huge frieze depicting the Trojan War, which was based on a vase painting. Opposite this and outside was a modern fountain statue suggesting Poseidon, god of the sea. LOU ROMANO, production designer



LOU ROMANO, 2001
pencil and gouache, 8.5 x 11"



GEEFWEE BOEDOE, 2002
charcoal, 16.5 x 11"



GEEFWEE BOEDOE, 2002
charcoal, 17 x 11"

E's HOUSE



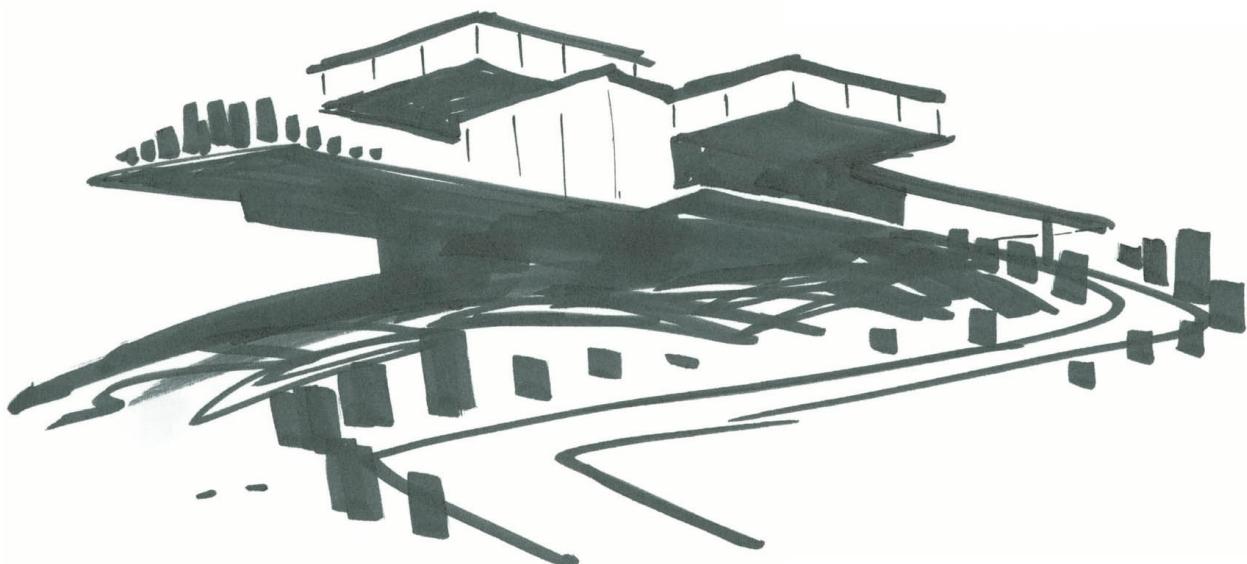
LOU ROMANO, 2002
marker, 17 x 11"
(reproduced inverted)



TEDDY NEWTON, 2002
collage, 17 x 14.5"

E's HOUSE

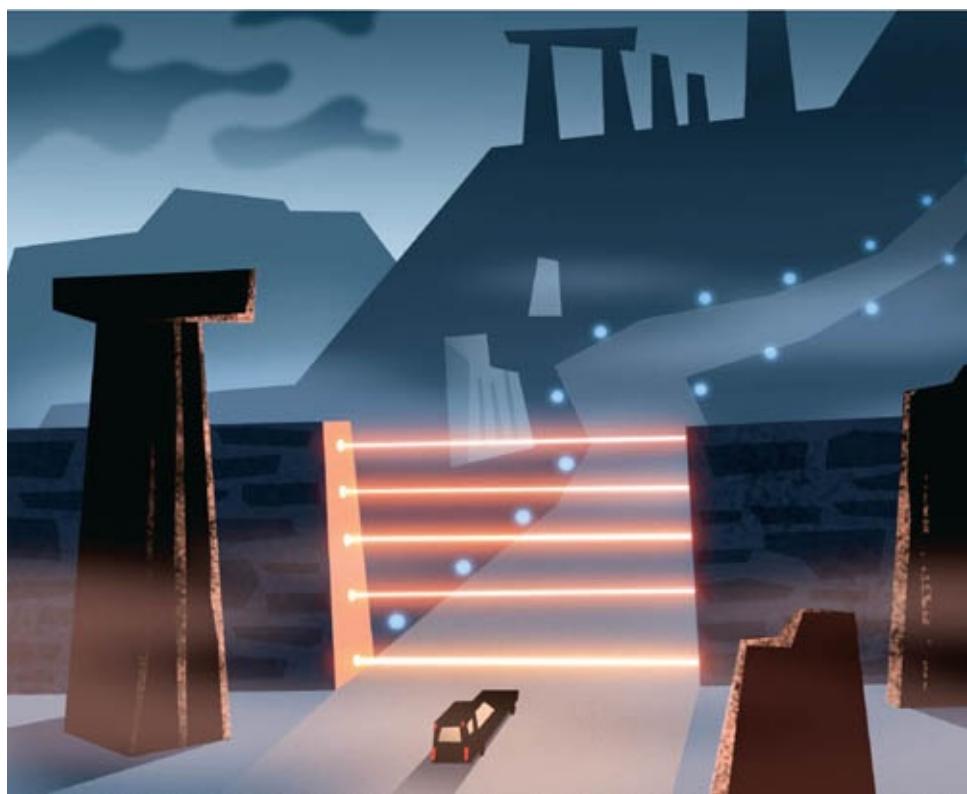
Brad's feeling was that in the typical action film the focus is solely on the action and any family drama and day-to-day activities are cut out. In this movie we show both the incredible and the mundane and that carried over into the design. E's home, for example, has a totally marvelous lab but there's also the intimacy of her kitchen, where she talks to Helen and consoles her when Helen thinks her husband is having an affair. There was also a kind of minimalism in E's home that fits her character. LOU ROMANO, production designer



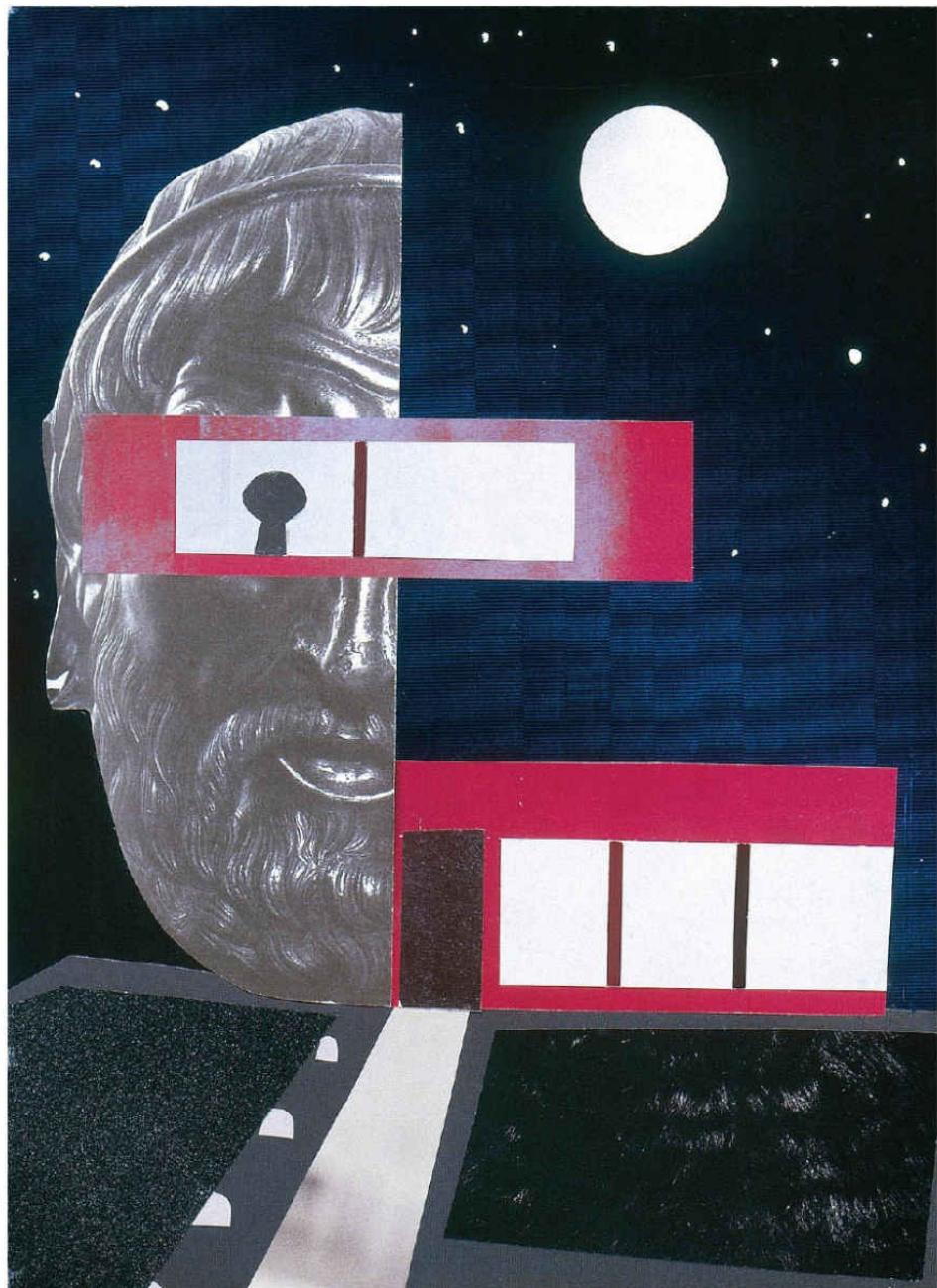
SCOTT CAPLE, 2002
marker, 11 x 8.5"



LOU ROMANO, 2002
pencil and marker, 9.25 x 5"



LOU ROMANO, 2001
digital



TEDDY NEWTON, 2001
collage, 7.5 x 10.5"



TEDDY NEWTON, 2001
pencil and marker, 5.5 x 8"

EDNA MODE a.k.a. E



TEDDY NEWTON, 2002
collage, 11.5 x 5"

E

I think Brad always had E in mind. He wanted a chic character that designed the costumes for the Supers. In some of my earlier drawings she looked much taller and sexier. I remember crossing the ideas of fashion and the military by putting her in a stylish camouflage outfit. Later on, I did a funny little drawing where she was only three feet high, but still retained her big personality. Brad really liked this sketch, and from that point on, she went from this sexy woman to a three-foot-tall powerhouse. TEDDY NEWTON, character designer



TEDDY NEWTON, 2001
collage, 7.5 x 11"



LOU ROMANO, 2002
gouache, 17 x 14" (detail)



TEDDY NEWTON, 1999
collage, 9.25 x 15.25"



TONY FUCILE, 2001
pencil and marker, 8 x 9.5"

E's HOUSE

When Brad asked me to develop some inspiration for the movie, I knew he wanted something graphic. However, the film was also going to be photo-realistic. I felt the best way to achieve this combination was by doing paper cutouts using textures from photographs. It was a great way to instantly get a dynamic look with photo-realistic textures of life. TEDDY NEWTON, character designer



TEDDY NEWTON, 2002
collage, 19 x 8.5"

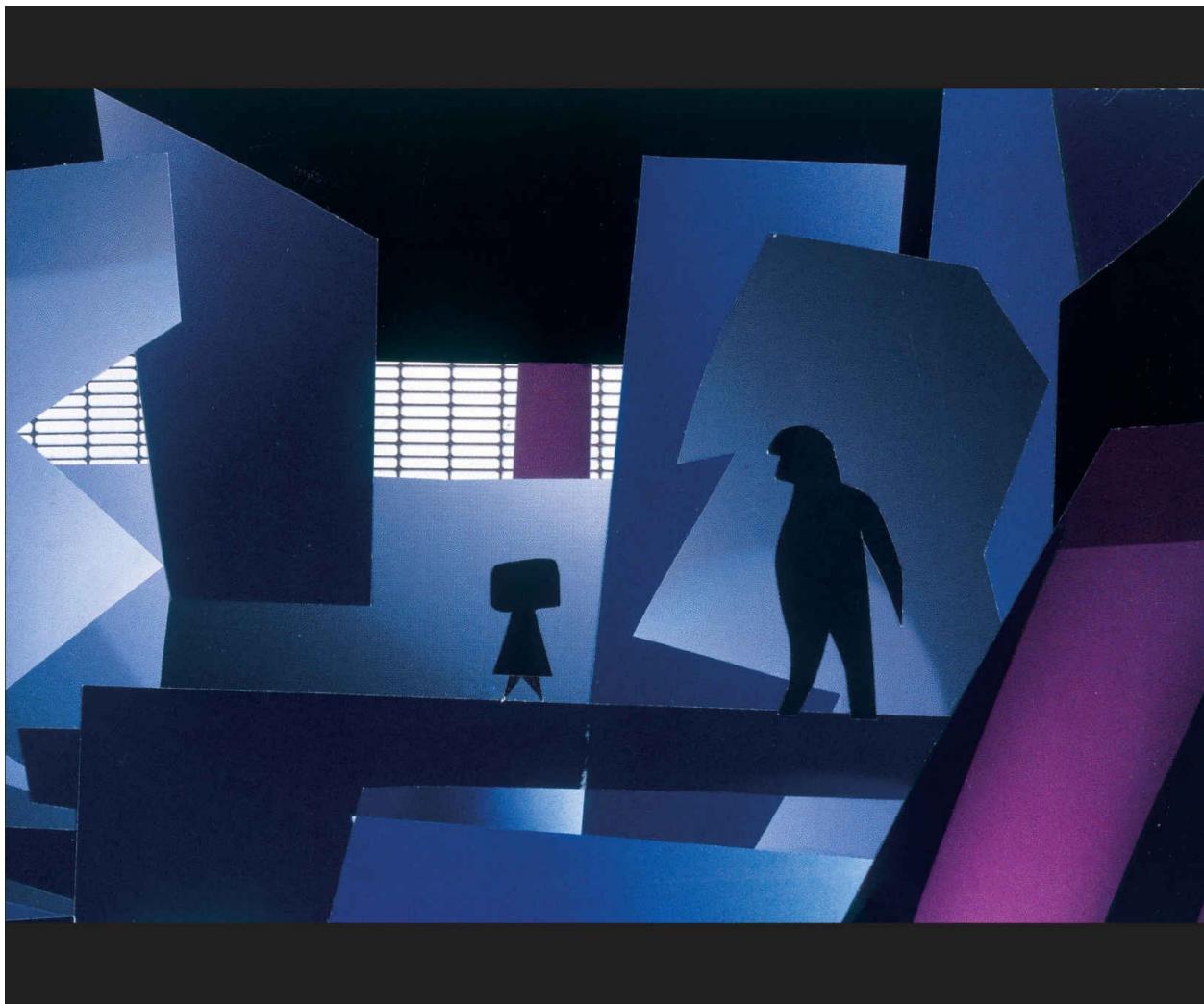
E's HOUSE



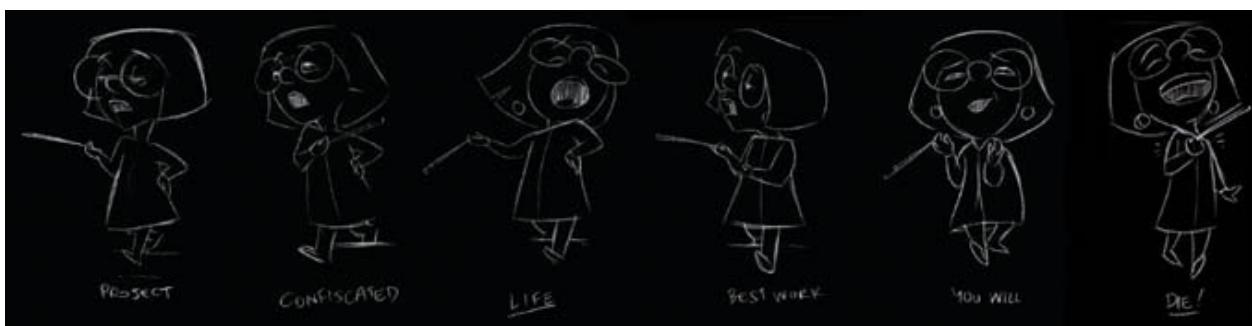
MARK HOLMES, BRYN IMAGIRE, 2002
digital



TEDDY NEWTON, 2002
collage, 29.5 x 10"



TEDDY NEWTON, 2002
collage, 14.75 x 8.5"



VICTOR NAVONE, 2003
animation thumbnails
pencil, 4.5 x 5.5" each



MIKE CACHUELA, 2001
Storyboard
pencil and digital

E

This film's environments hang together by not hanging together. The Parr house is more grounded in things that have existed; Syndrome's island is his realm and a broader canvas, a place with technology no one else has. Same thing with E; she has all these crazy machines—she's a different kind of mad scientist. The joy of these locations is that we get glimpses of different worlds: Insuricare is this grinding, Kafkaesque place; then we visit the island, a place that evokes an evil-genius lair; while Bob is a superhero stuck in his own suburban fortress of solitude. RICK SAYRE, supervising technical director

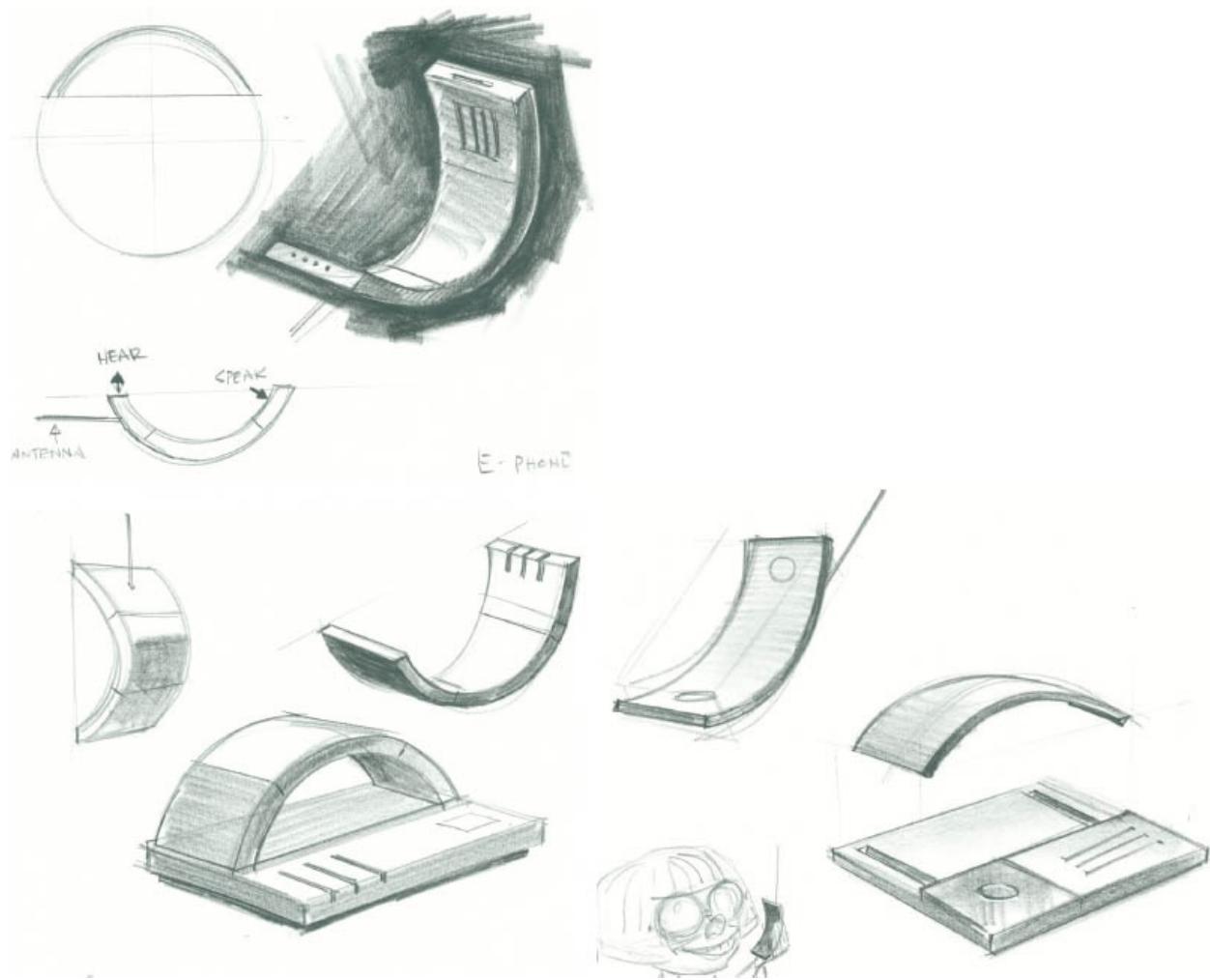


LOU ROMANO, 2000
gouache, 14 x 9"

E's PHONE



TEDDY NEWTON, 2002
collage, 15 x 5.5" (detail)

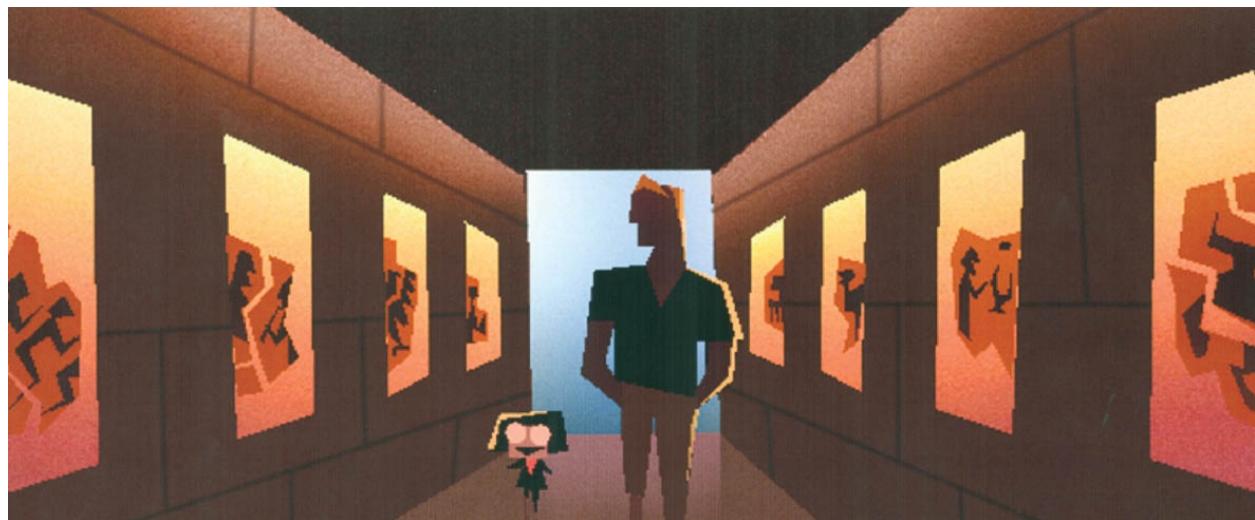


SCOTT CAPLE, 2002
model packet
pencil, 11 x 8.5" each

E's HALL

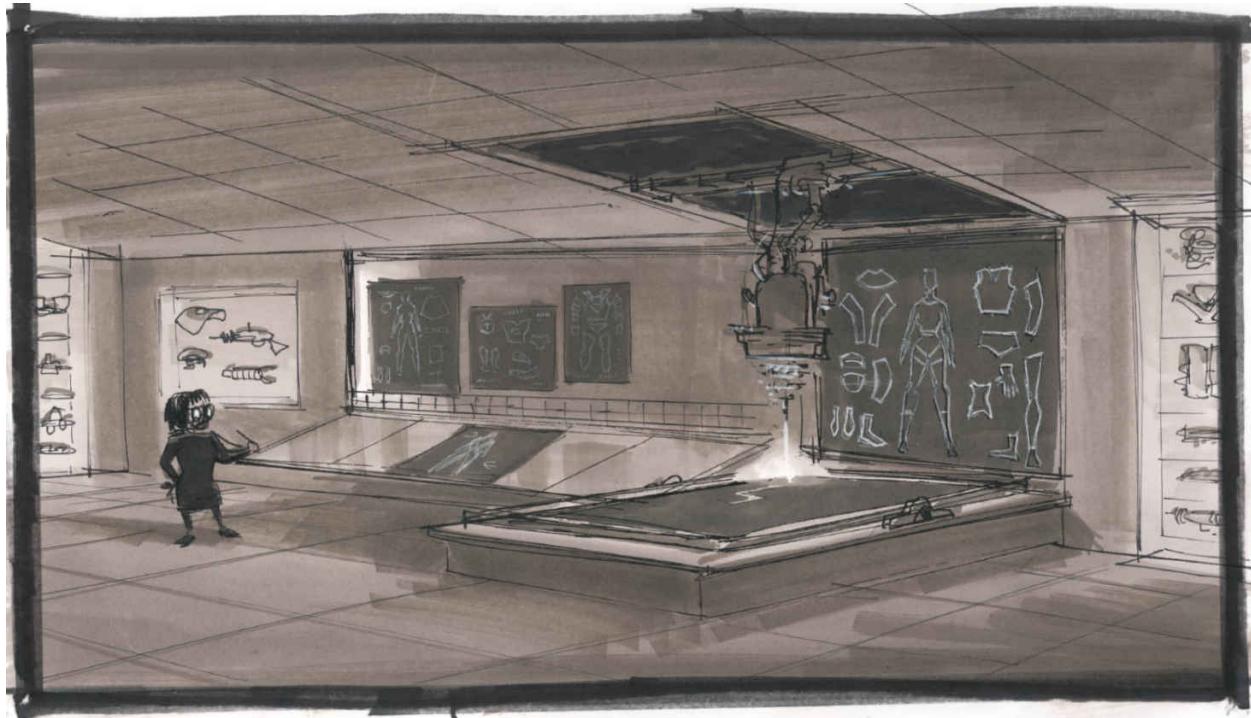


LOU ROMANO, 2001
gouache, 13.25 x 6.25"

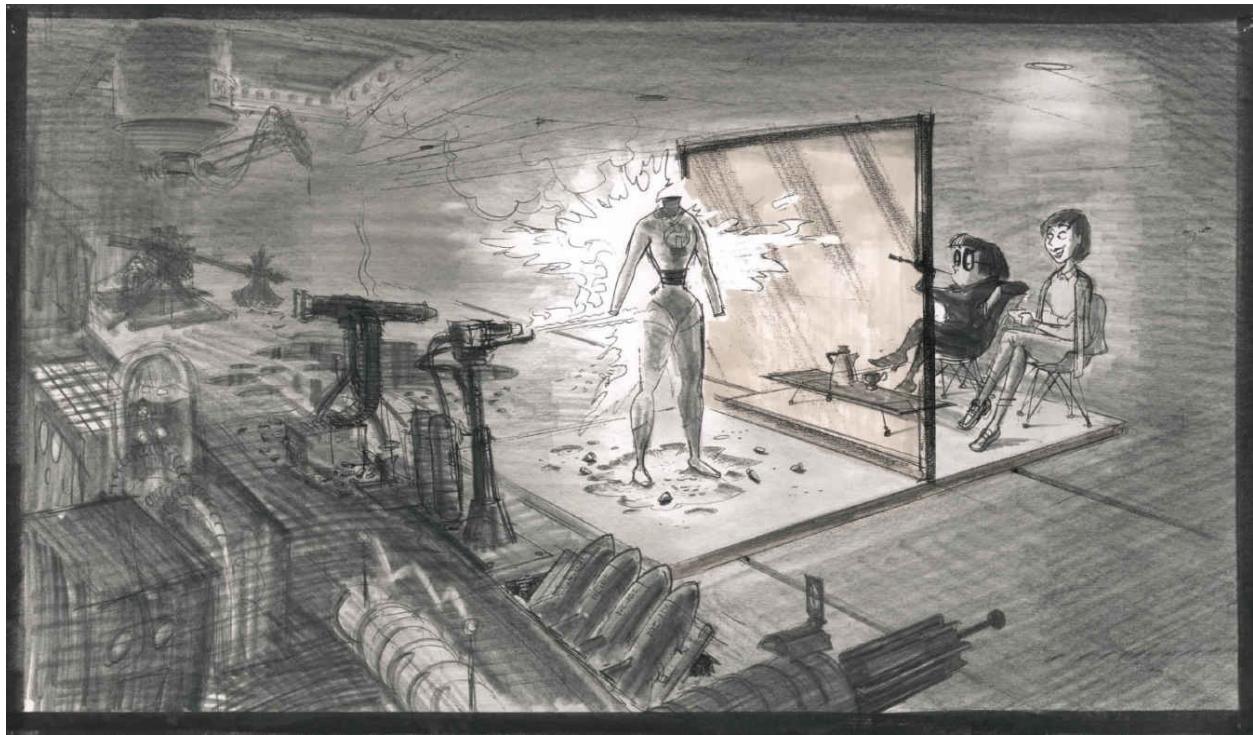


LOU ROMANO, 2002
digital

E's LAB



SCOTT CAPLE, 2001
pen, pencil, and marker, 14 x 8.5"



SCOTT CAPLE, 2001
pen, pencil, and marker, 16.25 x 9.75"

E's LAB

I think this movie is metaphorically autobiographical for Brad. I know he suffered tremendous frustration working in studios that did not fully appreciate the value he brought to them. It takes so much effort to make something great. And often, the mediocre stuff is what's highlighted. I was so excited to work on this movie because I identified with these characters. Mr. Incredible becomes bitter and frustrated when society forbids him to use his god-given talents. I can't tell you how many times I've worked at other studios that have operated this same way. I felt so angry when I would bring in dozens of gag ideas that would simply wilt in the wastebasket. The first time my ideas were actually used were with Brad, on *The Iron Giant*. TEDDY NEWTON, character designer



TEDDY NEWTON, 2001
story gags
marker, 11 x 8.5" each



LOU ROMANO, 2001
gouache, 12.5 x 8"

THE INCREDIBLES
COLOR SCRIPT by LOU ROMANO











SHOWTIME



LOU ROMANO, 1998
gouache, 16 x 7.5"
layout by Don Shank



LOU ROMANO, 2000
first color script
gouache, 29.5 x 10" (detail)

The *Incredibles* is about a family pulling together, with Helen and the kids coming to Bob's rescue at Syndrome's lair on the island of Nomanisan. It's a scenario not unlike the production itself, with Pixar veterans helping their 2-D colleagues master the vagaries of 3-D. "Our main leadership in this film had never been through 3-D before," John Walker explained. "We knew how to make creative leaps in 2-D, but while the traditional animation pipeline is linear, things are fluid in the computer world. The poor Pixar veterans had to suffer

along the way as we learned. I think the translation of our concept art into 3-D was tough for people; we saw that what the art department was providing the technical directors just didn't look right in 3-D."

To Ralph Eggleston, production designer on *Finding Nemo*, the problem was "the pipeline wasn't well oiled yet." Eggleston, who joined the production to work with Lou Romano, said his transition from *Nemo* was so abrupt he felt like a needle dropped in the middle of a 78 record spinning at full speed. (In the it's-a-small-world department, Eggleston's first "real" job was on Bird's 1986 "Family Dog" animated episode of Steven Spielberg's *Amazing Stories* TV show. "I was poor and hungry then and I've wanted to work with him again ever since," Eggleston laughed.) "The point was how to physically approach the final image in terms of textures and shaders as the characters moved into 3-D," Eggleston said. "A lot of that work was being done, but this show was immense —it had *quadruple* the sets of our other movies. When I came on, things were too much in flux; there were sometimes different versions for things, which made for a lot of questions. So we consolidated everything in process, and Brad would buy off on a drawing *before* it got into the pipeline. We moved fast because there was a *lot* of stuff: humans and issues of skin and subsurface light scattering, hair, fire, explosions, buildings collapsing, jets crashing, an Omnidroid destroying the city. It was insane!"

Bird added that another challenge with human characters for animation was the difficulty in creating jeopardy situations. "Audiences are used to seeing animation characters fall off cliffs, have anvils dropped on their heads and bombs exploding in their faces—and then seeing those cartoon characters just dust themselves off and move on. I love the classic Looney Tunes, but I never worry about a character like Bugs Bunny being in danger because he inhabits a universe where there is no jeopardy. For *The Incredibles*, I wanted situations where audiences would feel that our characters were in danger. Since everyone knows how humans move we had to be careful because if we cheated things too much, like physical movement, the characters wouldn't be believable anymore. The challenge was creating characters that seem to inhabit physical space with convincing weight and size."

Bill Wise, technical lead for the characters, felt the usual process of 2-D art leading to clay sculptures that are digitized to make CG models was too slow for a film featuring a total of twenty main and secondary human characters—the key was getting quickly into the digital realm. “One thing we did differently for *The Incredibles* was to try and streamline the process of moving from 2-D concept art and clay sculptures to the final computer model,” explained Wise. “Drawings and personality sculpts are essential to character design, but the difficulty is that 2-D art, clay, and CG models are all completely different mediums and it’s often difficult to make the translation from these disparate sources to the final shape on the computer. Given that this was a film with twenty human characters I felt it was best if we did as much as we could of our design iteration in the digital realm. Brad and Tony Fucile and the art department agreed to keep 2-D art to a minimum, and we basically went directly to computer sculpting, using Kent Melton’s sculptures as reference,” Wise noted. “The quicker you get a sculpt built and add animation controls, the quicker you can pose a character.”

Meanwhile, supervising technical director and Pixar veteran Rick Sayre helped bridge the dreams of conceptual art to the technology it’d take to get there. “When shots started coming and we were actually making the film, it became riding shotgun with Brad through the process,” Sayre said.

Helen and the kids come to Bob’s rescue on the island in one of the film’s most dramatic action sequences. It’s a personal revelation for each member of the Parr family as they unleash their pent-up superpowers in order to survive the dangers lurking everywhere on Syndrome’s island. In the process it’s more than a family bonding in a common cause—it’s the birth of a fantastic new superhero team. As Mr. Incredible exclaimed in the glory days: “It’s Showtime!”



TEDDY NEWTON, 2001
collage, 9.5 x 15"

NOMANISAN



LOU ROMANO, 1998
gouache, 15.5 x 7"
layout by Don Shank

NOMANISAN JUNGLE

Brad's idea for Syndrome's island was that at first glance it should be a paradise, so that when Bob gets his secret assignment and goes to the island, you're happy for him. He's finally out of his miserable job. But little by little, the more sinister aspects of the island are revealed. It's no longer the paradise it seemed at first.

Originally, we thought the island would have more locales—it was like Disneyland in a way. There was going to be an arctic region, a desert area, a redwood forest, all these different terrains for Syndrome to test his Omnidroids. Then we decided to simplify it—make it feel like a normal island with its manmade structures hidden from view and built into the rock. The biggest mountain on the island would be an inactive volcano that would serve as a launch tube. There would also be a smaller, active volcano that might serve as the energy source for the base. It would also be a different, more dramatic place to stage Bob's fight with the Omnidroid. LOU ROMANO, production designer

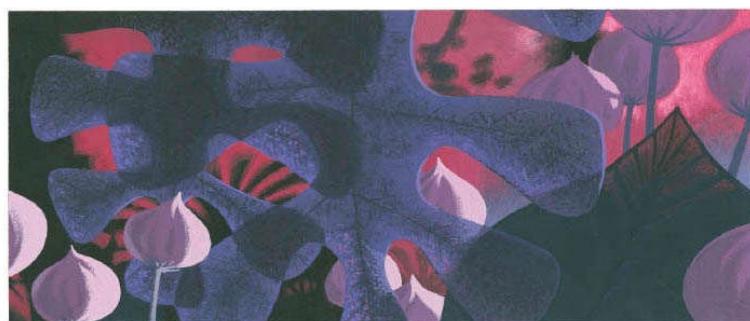
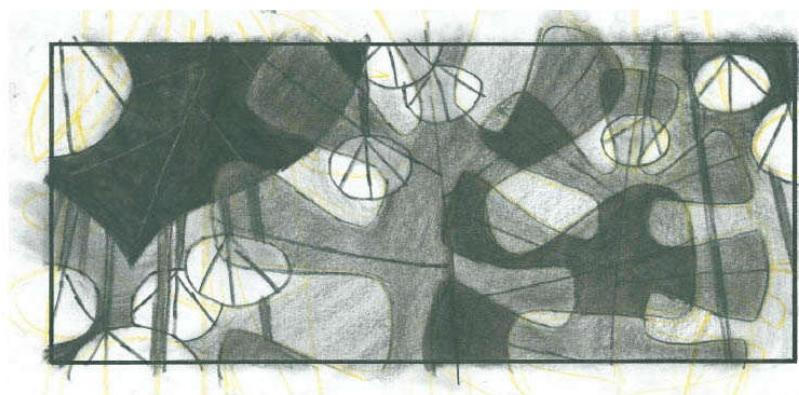


GLENN KIM, 2002
pencil, 17 x 8"



GLENN KIM, 2002
gouache, 12 x 9"

NOMANISAN LAGOON

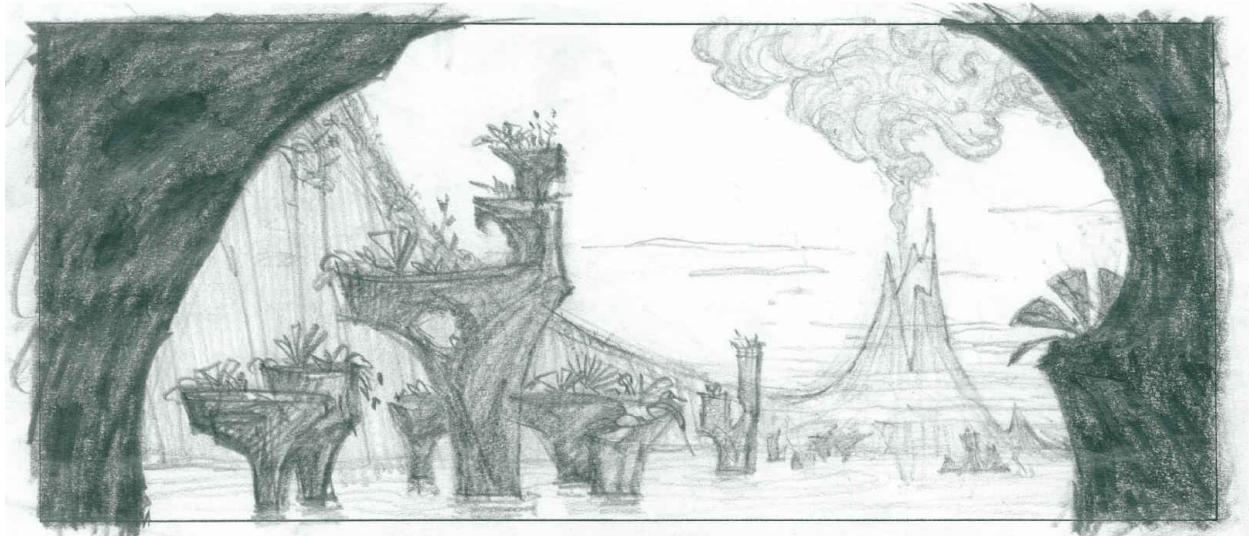


GEEFWEE BOEDOE, 2001

charcoal, 15 x 7"

charcoal, 16 x 8.5"

gouache, 9 x 4.5"



GEEFWEE BOEDOE, 2001
pencil, 12 x 9"



SCOTT CAPLE, 2000
pencil, 14.5 x 9.5"



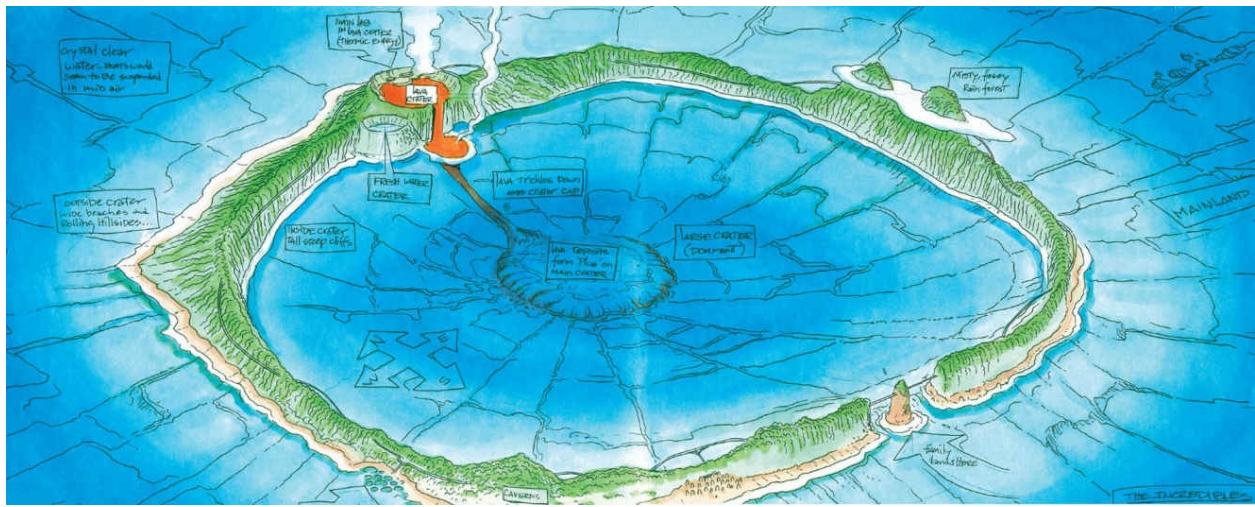
GEEFWEE BOEDOE, 2001

gouache, 9 x 4.5"

gouache, 10 x 5"

NOMANISAN

The key thing is each character sees the island from their own perspective; their character is driving those moments. So Bob uses his strength and knocks out a guard with a coconut while Helen sees the island in a more stealthy way. For the kids, who haven't been allowed to use their superpowers, the island is a trial by fire, particularly with Dash being chased and having to finally use his super speed. MARK ANDREWS, head of story



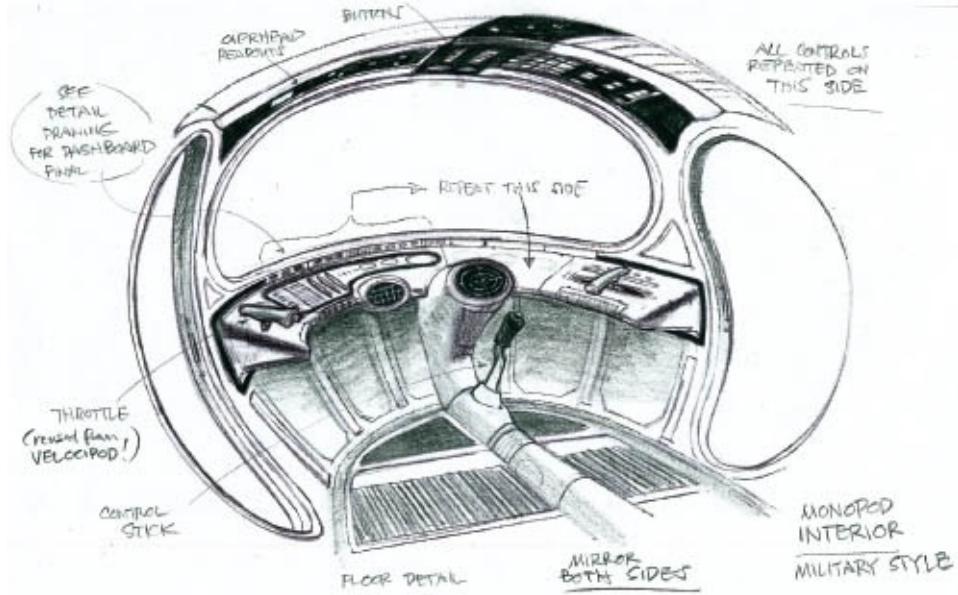
RICARDO DELGADO, 2000
marker, 31 x 12"



GEEFWEE BOEDOE, 2001
pastel, 6 x 4"



GEEFWEE BOEDOE, 2001
pastel, 6 x 4"

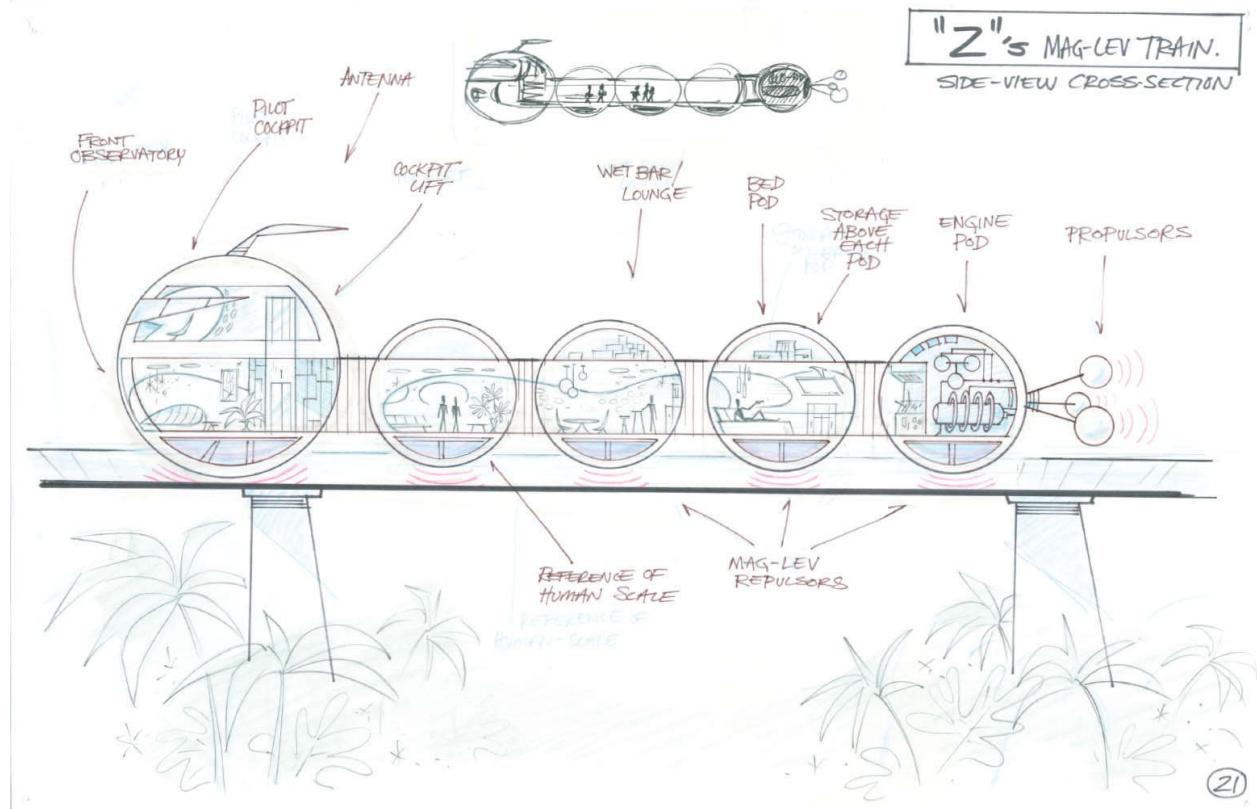


SCOTT CAPLE, 2003
pencil, 17 x 11"



GEEFWEE BOEDOE, 2001
pen and pencil, 17 x 9"

MONORAIL



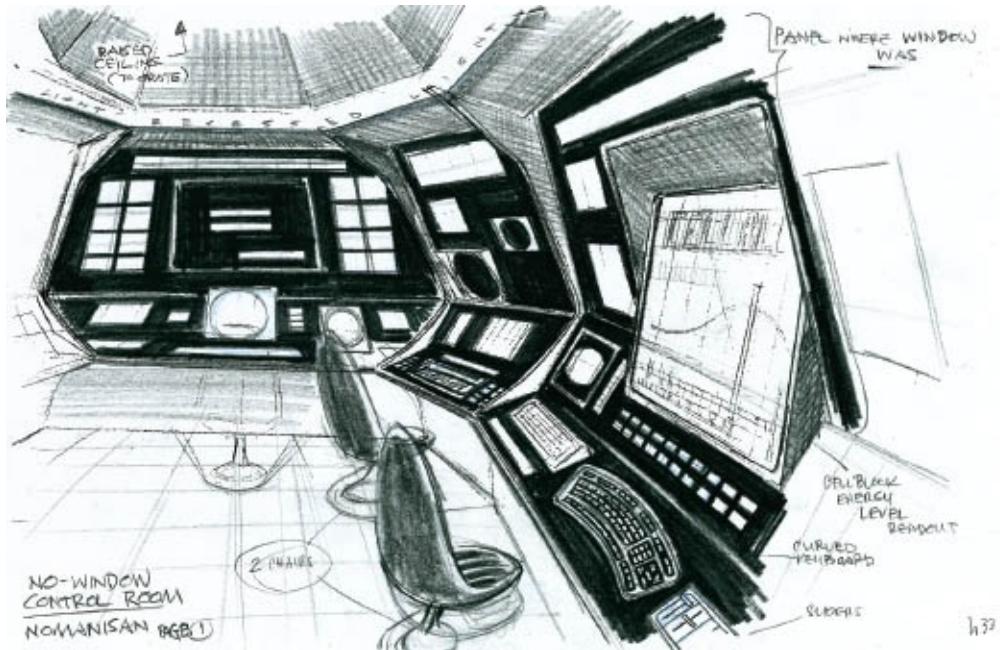
DON SHANK, 2001
pen, pencil, and marker, 17 x 11"

ISLAND BASE

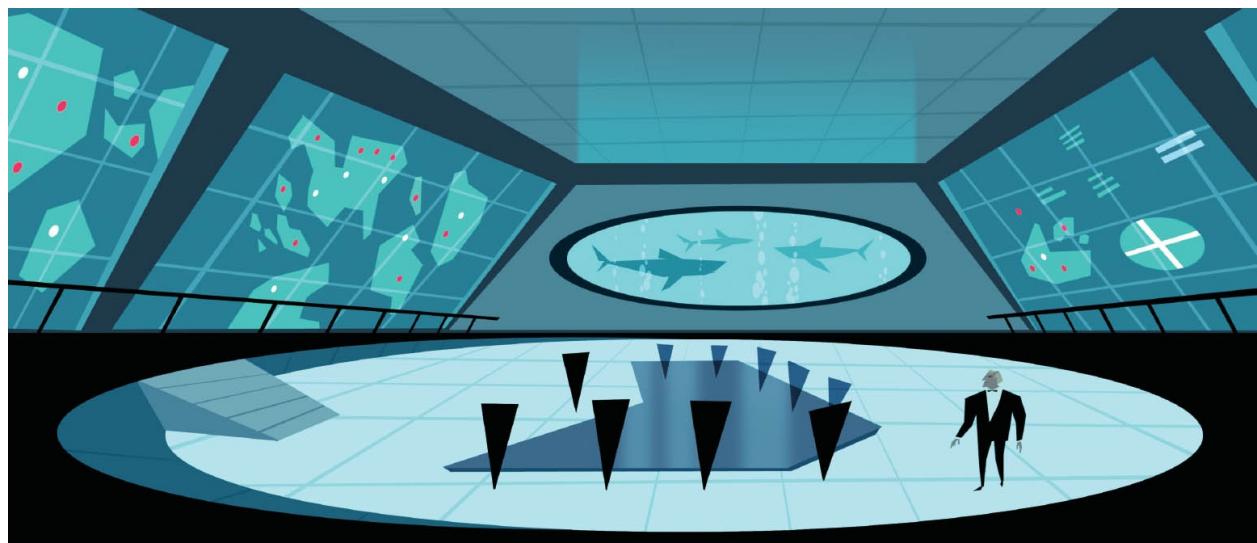


GLENN KIM, 2002
pencil and marker, 17 x 11"

CONTROL ROOM



SCOTT CAPLE, 2003
pencil, 17 x 11"



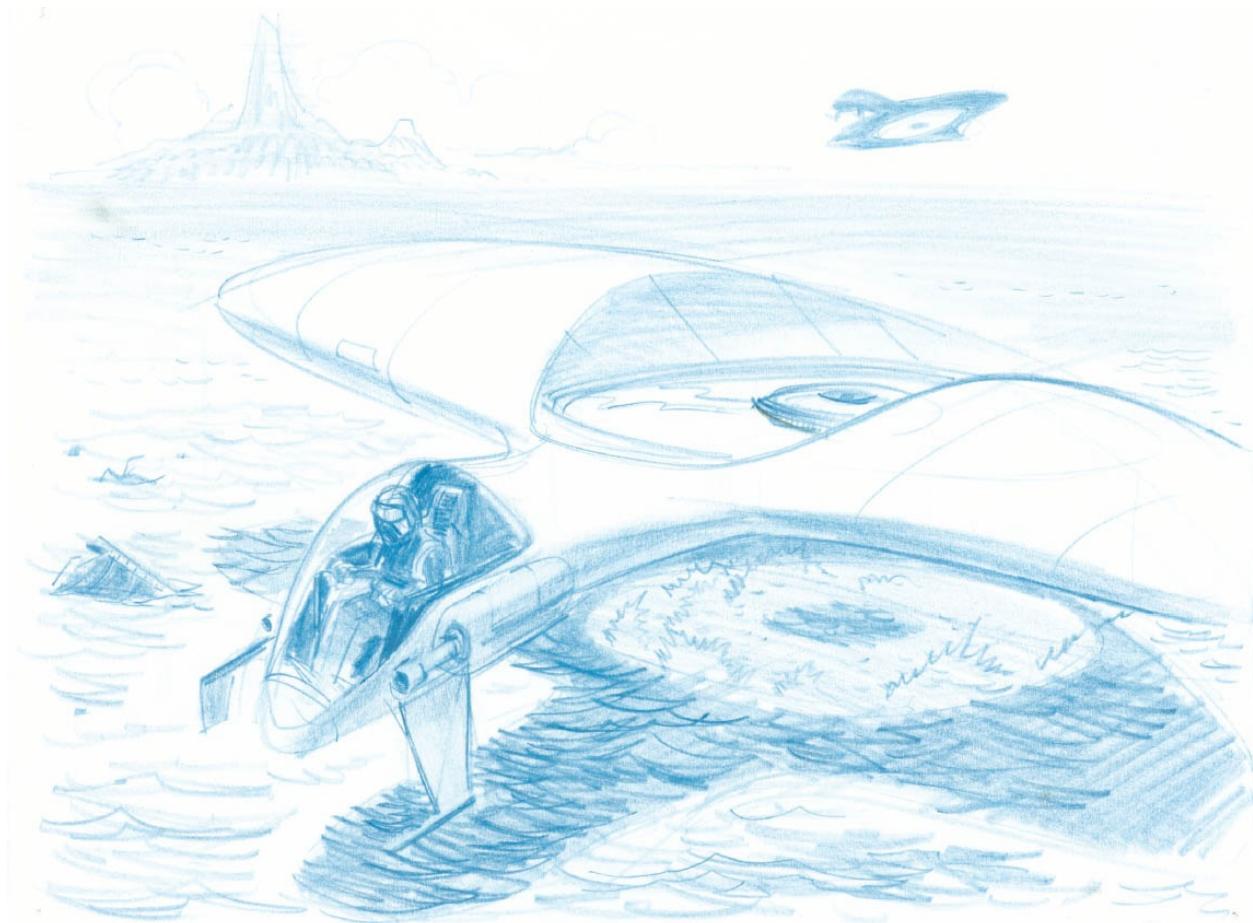
LOU ROMANO, 2001
digital

ISLAND AIRCRAFT

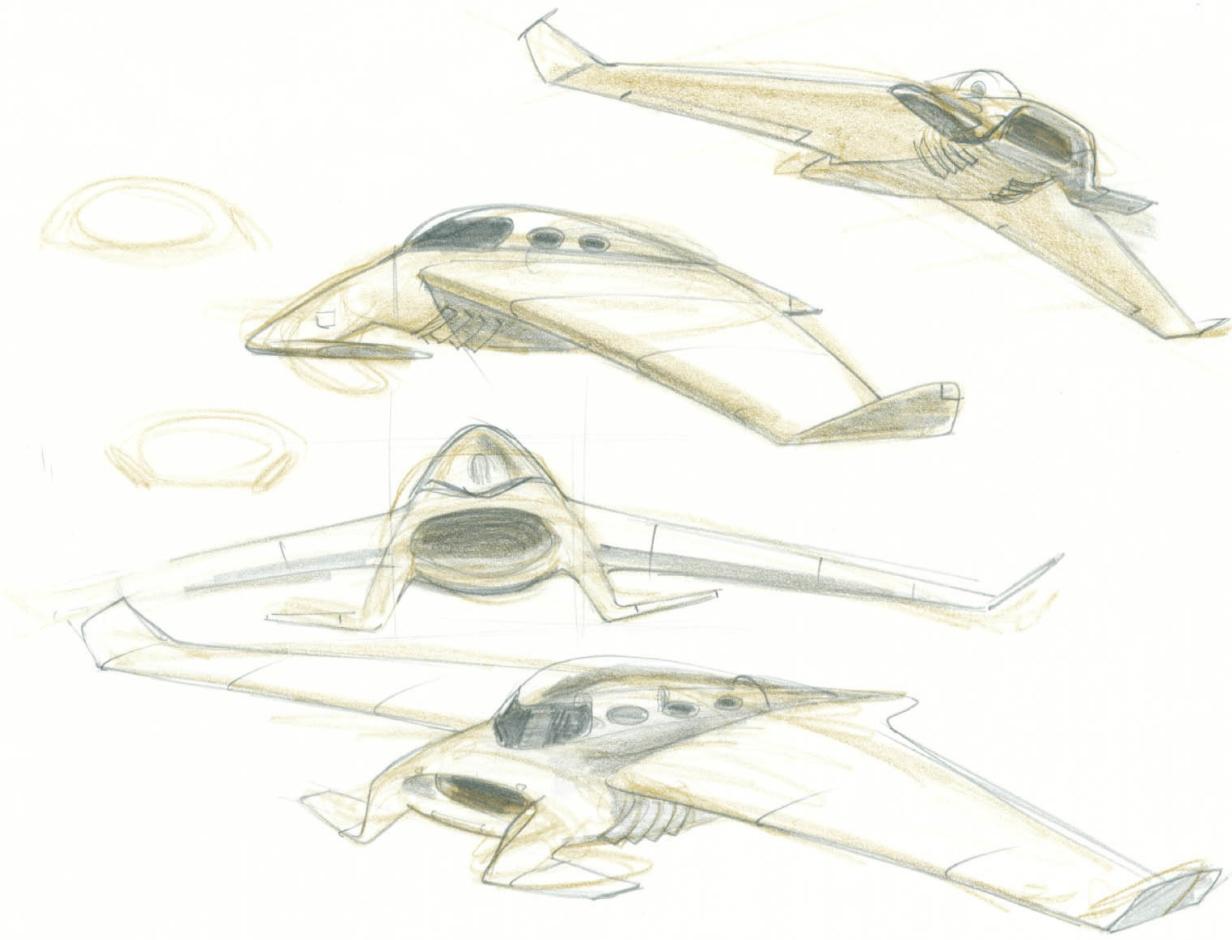
For all the island vehicle designs, I looked at a lot of work from the artists of the sixties for inspiration. The vehicles were great fun to work on. When it comes to schoolboy design, how can there be any better shape than a flying wing? It just says “the Future!” and “the Past!” all at the same time. SCOTT CAPLE, environment designer



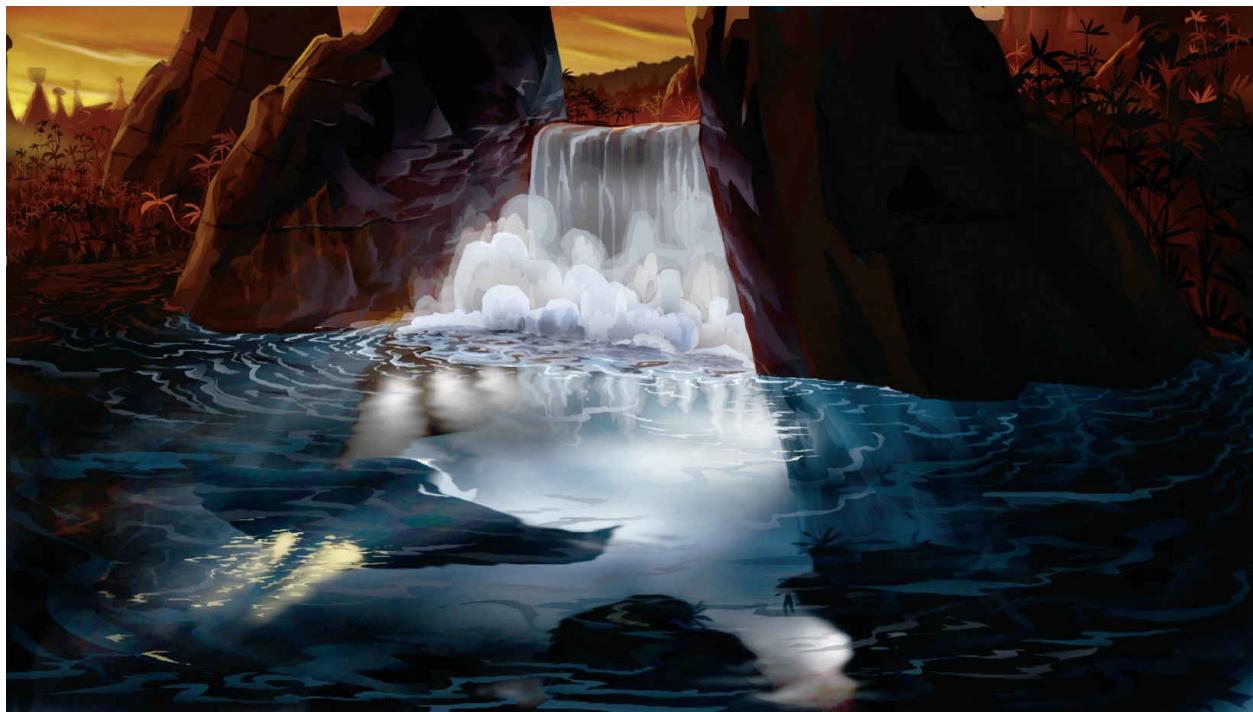
NELSON BOHOL, 2003
pencil, 16 x 10" (detail)



SCOTT CAPLE, 2002
pencil, 11 x 8.5"



SCOTT CAPLE, 2002
pencil, 11 x 8.5"



GLENN KIM, 2002
digital

ISLAND BASE

Before we get to animation, the story always keeps evolving as we see what works and doesn't work, making sure character arcs are clear, improving and changing things. One of the things that changed was this prologue Brad devised with Syndrome attacking Bob and Helen in their home. Well, we all loved Syndrome. He was flamboyant and big in personality and although he didn't have superpowers, he was a mad-scientist type who had these gauntlets with an immobilizer ray that'd shoot a beam to nullify the powers of the superheroes. Brad wanted a supervillain the heroes had to outsmart, that they couldn't defeat with their superpowers alone. That's another reason why we don't have flying heroes—they could just fly away if they were in real danger. Ours have to stay and deal with a situation. MARK ANDREWS, head of story

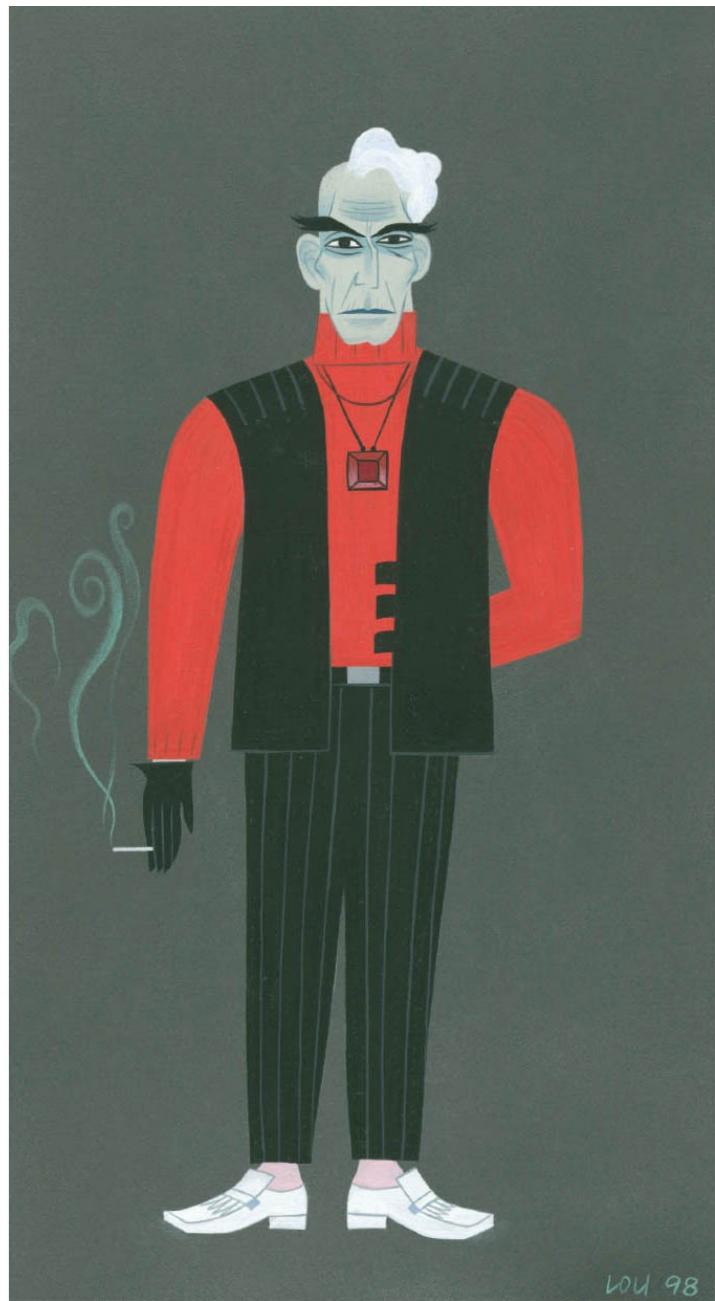


TEDDY NEWTON, 2002
collage, 20 x 8.5"

XEREK



TONY FUCILE, TEDDY NEWTON, 1998
cell vinyl, 24.75 x 12.5" (detail)
ink and paint by Linda Lynch



LOU ROMANO, 1998
gouache, 8.5 x 13.5"



LOU ROMANO, 2000
gouache, 10 x 12"

My original pitch opened as the film does now, with an “early days” prologue, but the film featured a different bad guy, who was named Xerek. John Lasseter suggested introducing Mr. Incredible and Elastigirl as normal people first, so I came up with a whole different opening with them as a new family and a new villain, Syndrome, to threaten them. Syndrome died in that opening sequence, but John Lasseter said “Hey, this guy is great.” Everybody liked Syndrome better than Xerek.

Once Syndrome had bagged the lead Villain role, the next question became “What made him a villain?” I wondered, “What if Robin had been turned down by Batman?” There’d be some serious resentment there. So Syndrome became a rejected sidekick who’s nursed a grudge. Although I ended up going back to my original structure (with the addition of Buddy; Syndrome-to-be), the time spent

developing the alternative opening wasn't wasted—we got our villain out of it. The evolutions of stories are like snowflakes—no two are alike. That's the part of the process that John trusts so much. **BRAD BIRD**, writer-director



TEDDY NEWTON, 2001
collage, 8.5 x 17"

Tony and Teddy designed Syndrome. He was another difficult character to realize. After we arrived at the final design, we were all surprised. We thought . . . that's Brad! The same face, eyes, and intensity, but heightened. LOU ROMANO, production designer



ALBERT LOZANO, 2002
pencil and marker, 13 x 11" (detail)



ALBERT LOZANO, 2002
pencil and marker, 8.5 x 11"



TONY FUCILE, TEDDY NEWTON, 2001
pencil and marker, 4.5 x 10.25"

BUDDY a.k.a. SYNDROME



TEDDY NEWTON, 2001
pencil, 11 x 8.5"



TEDDY NEWTON, 2001
pencil, 5 x 5"



TEDDY NEWTON, 2001
pen and marker, 8.5 x 11"

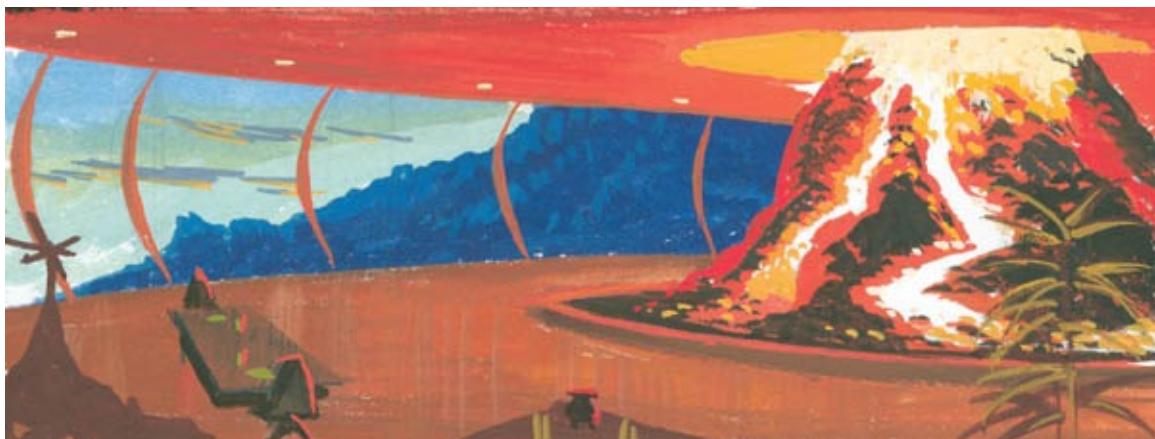


GLENN KIM, 2002
digital

ISLAND BASE



LOU ROMANO, 1998
gouache, 9.5 x 5"



SCOTT CAPLE, 2001
gouache, 6.5 x 2.5"



LOU ROMANO, 2000
gouache, 14 x 11.5"

MIRAGE



TEDDY NEWTON, 2001
collage, 7.5 x 13.5"

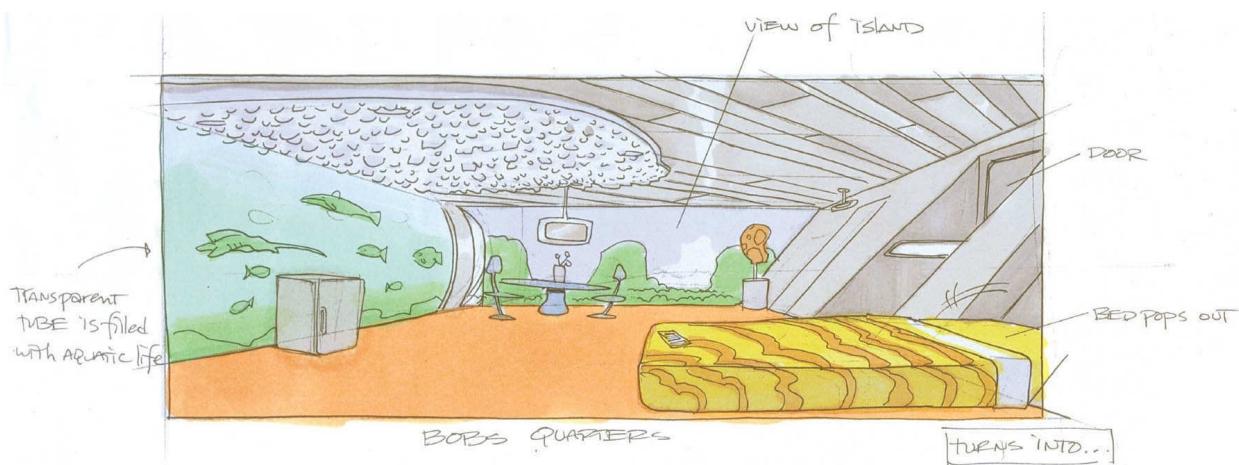


TEDDY NEWTON, 2001
collage, 11 x 17"

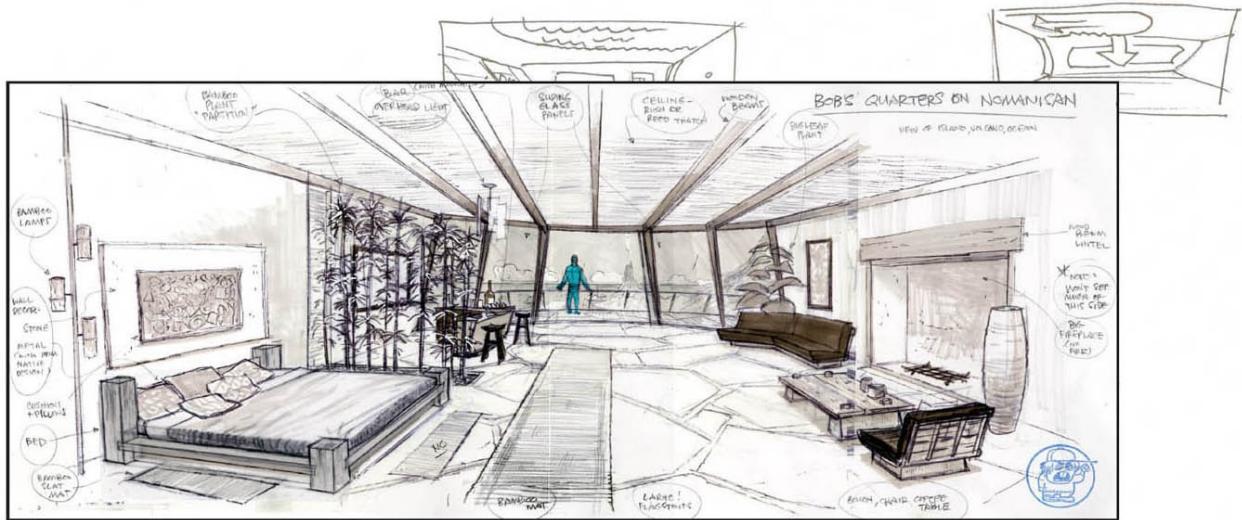


TEDDY NEWTON, 2001
pencil and marker, 6 x 15"

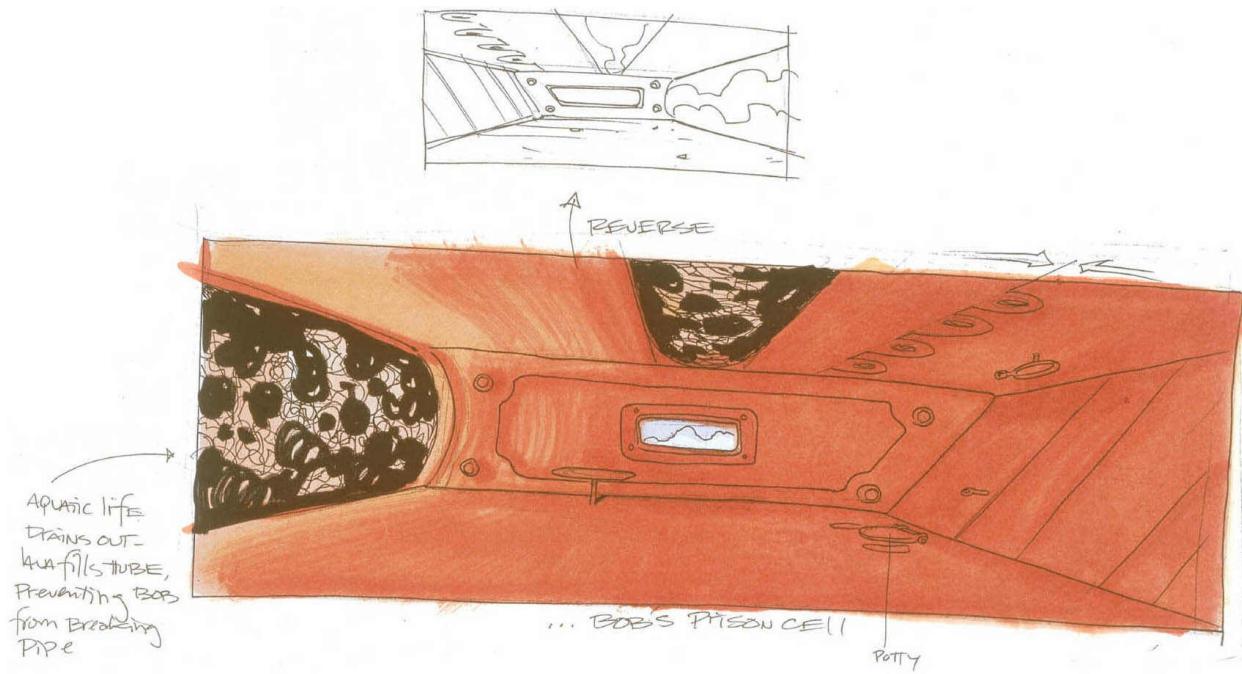
ROOM INTERIORS



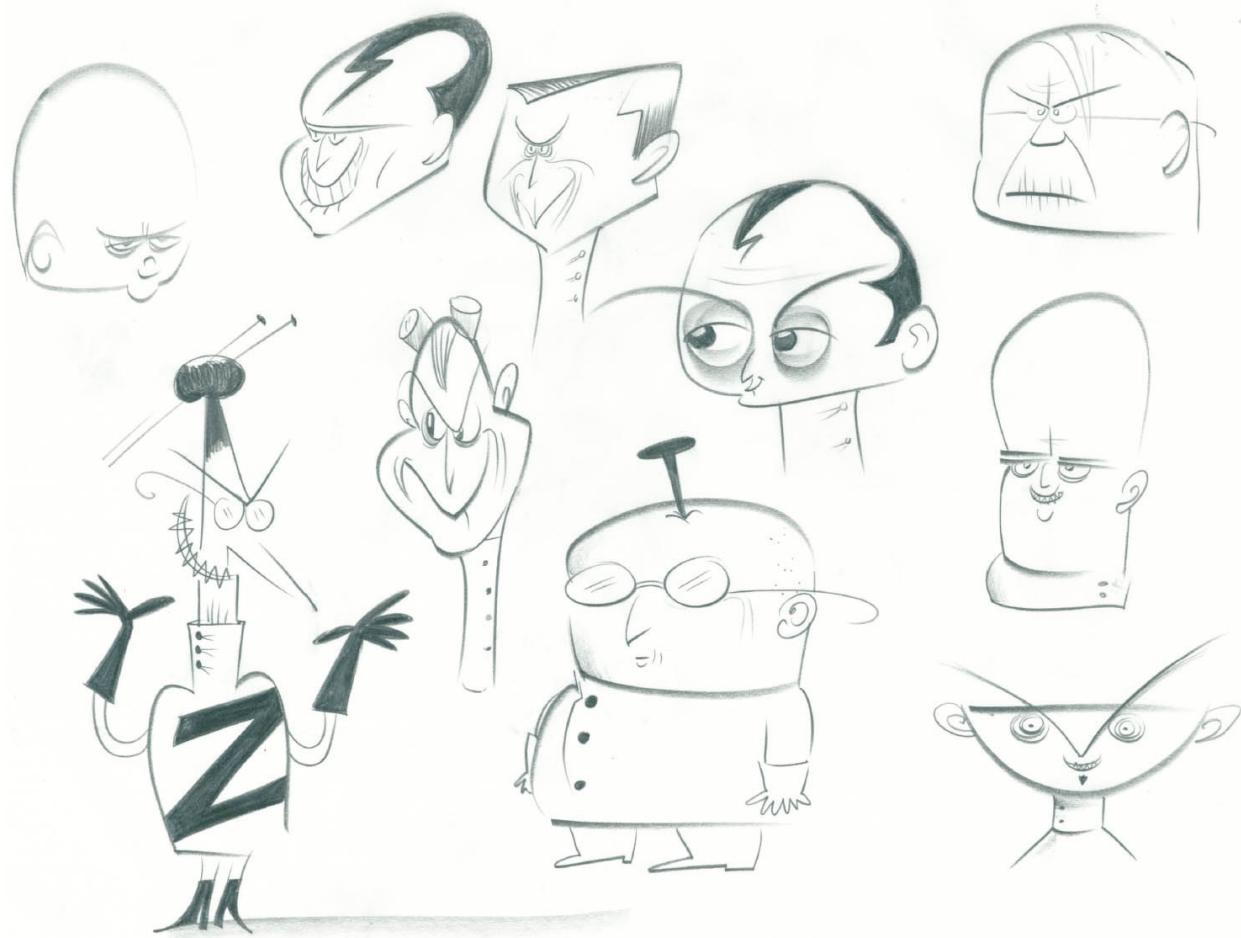
RICARDO DELGADO, 2001
pen and marker, 31 x 12"



SCOTT CAPLE, 2003
pencil and marker, 27.5 x 11"



RICARDO DELGADO, 2001
pen and marker, 31 x 12"

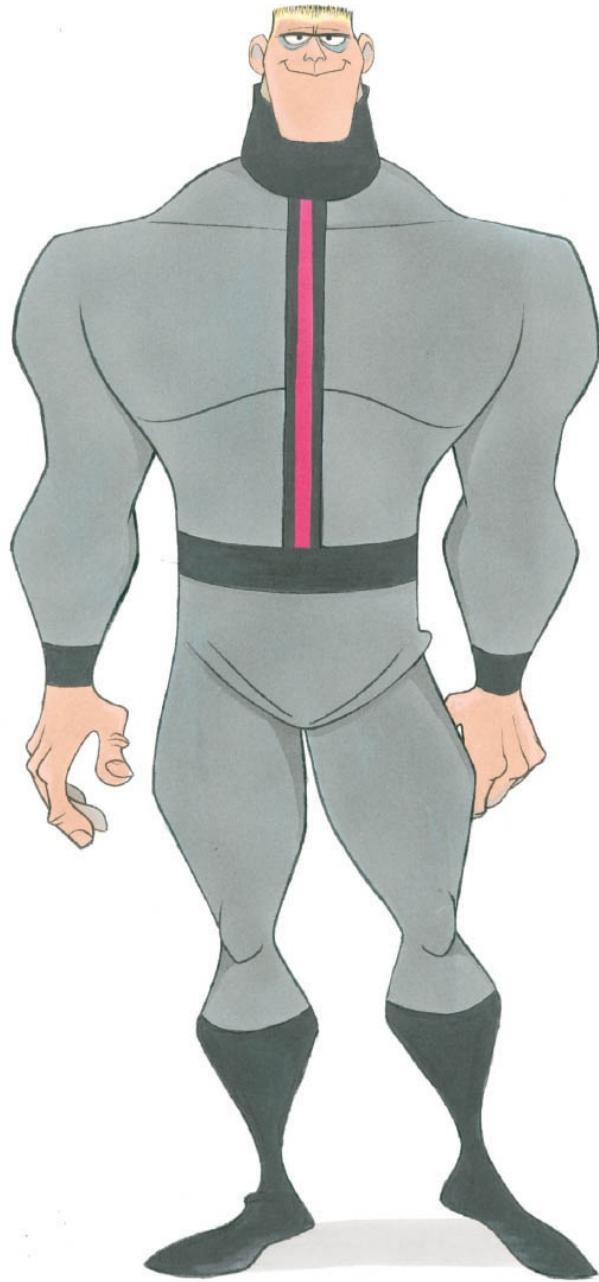


TEDDY NEWTON, 2000
pencil, 11 x 8.5"

MISCELLANEOUS VILLAINS



TEDDY NEWTON, 2001
collage, 14.5 x 18.5"



PETER SOHN, 2001
pencil and marker, 8.25 x 12"

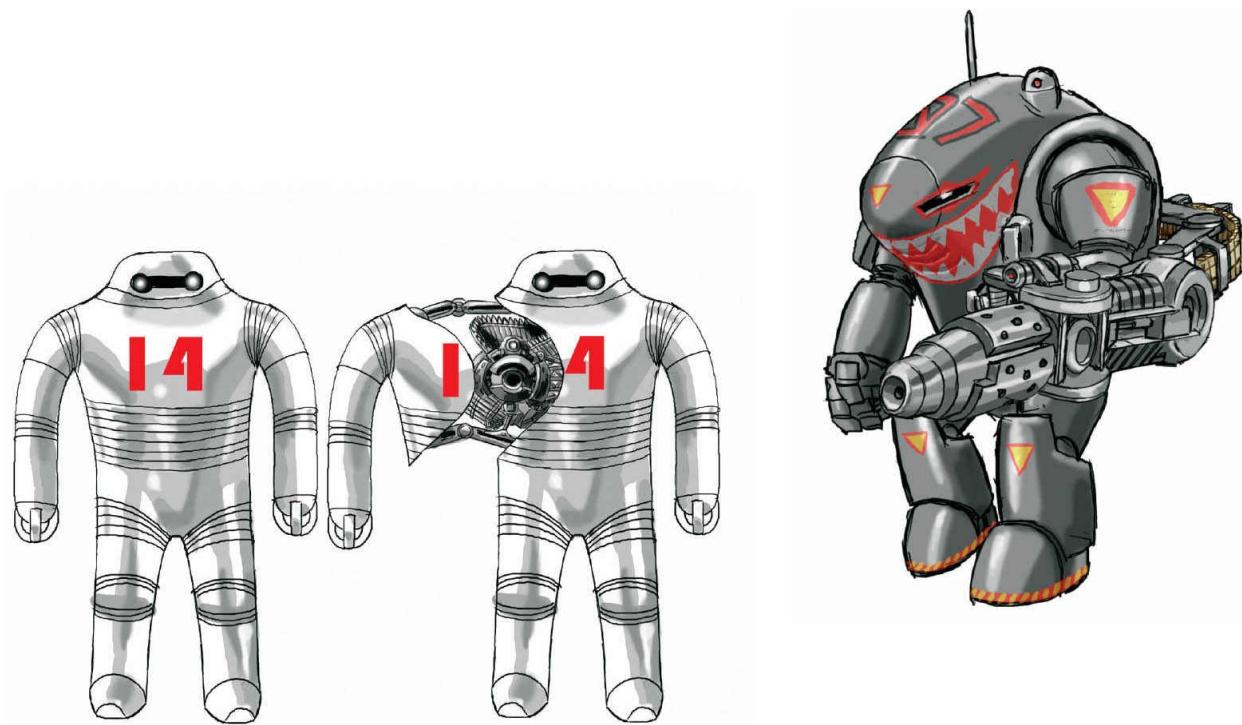
POWER ARMOR GUARDS



TEDDY NEWTON, 2002
collage, 15 x 15"



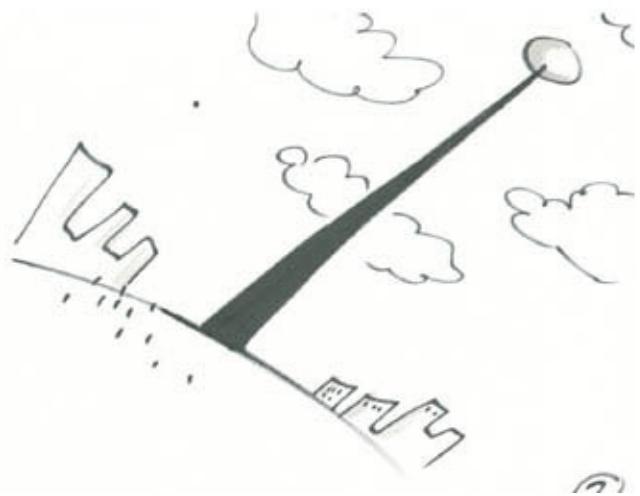
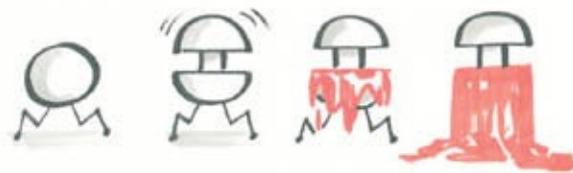
KEVIN O'BRIEN, 2001
Storyboard
pencil and digital



MARK ANDREWS, 2002
digital



MARK ANDREWS, 2001
digital



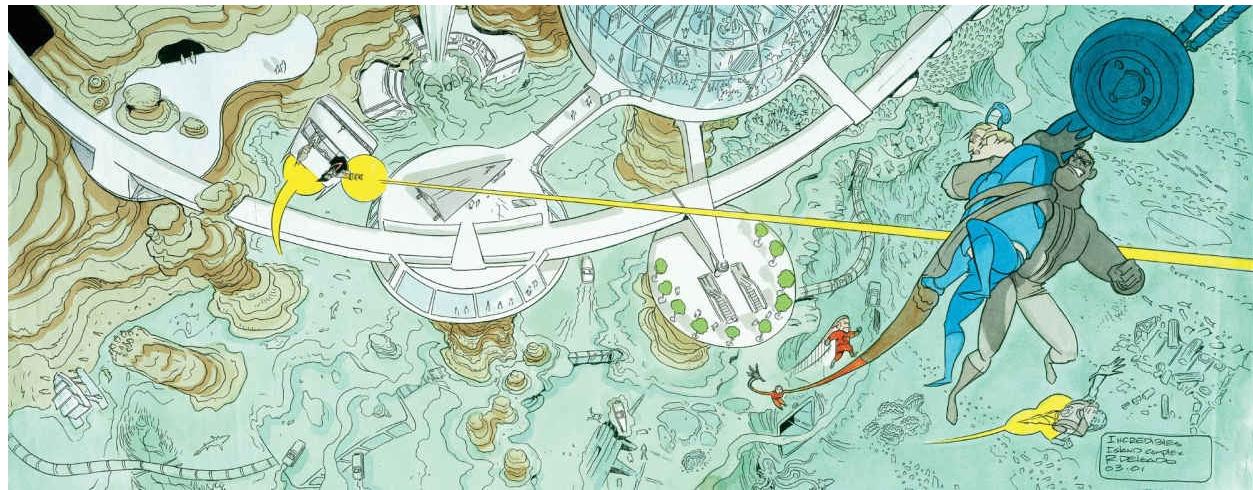
TEDDY NEWTON, 2002
marker, 11 x 8.5" each

OMNIDROID



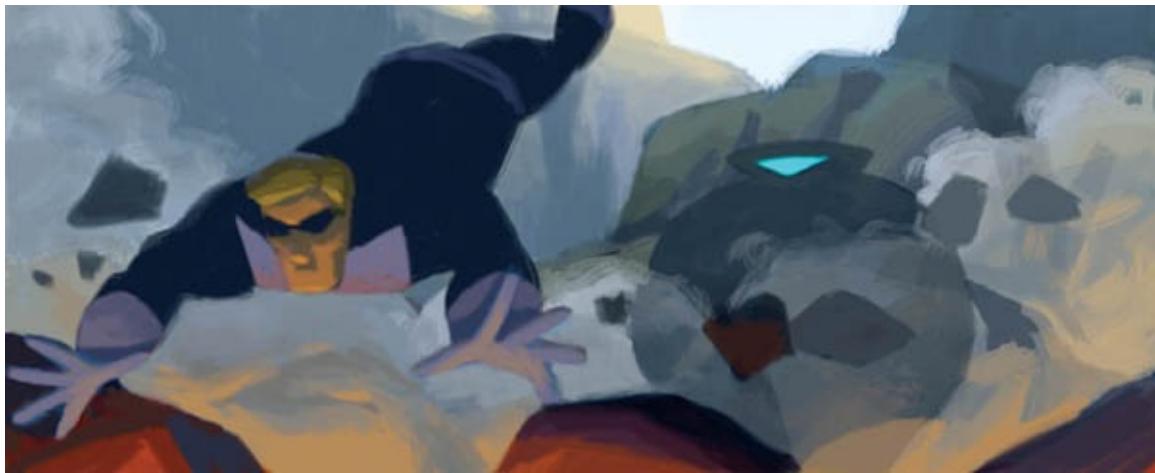
GEEFWEE BOEDOE, 2002
gouache, 12 x 17" (detail)

ISLAND BASE



RICARDO DELGADO, 2001
marker, 33 x 13.5"

MR. INCREDIBLE vs. OMNIDROID

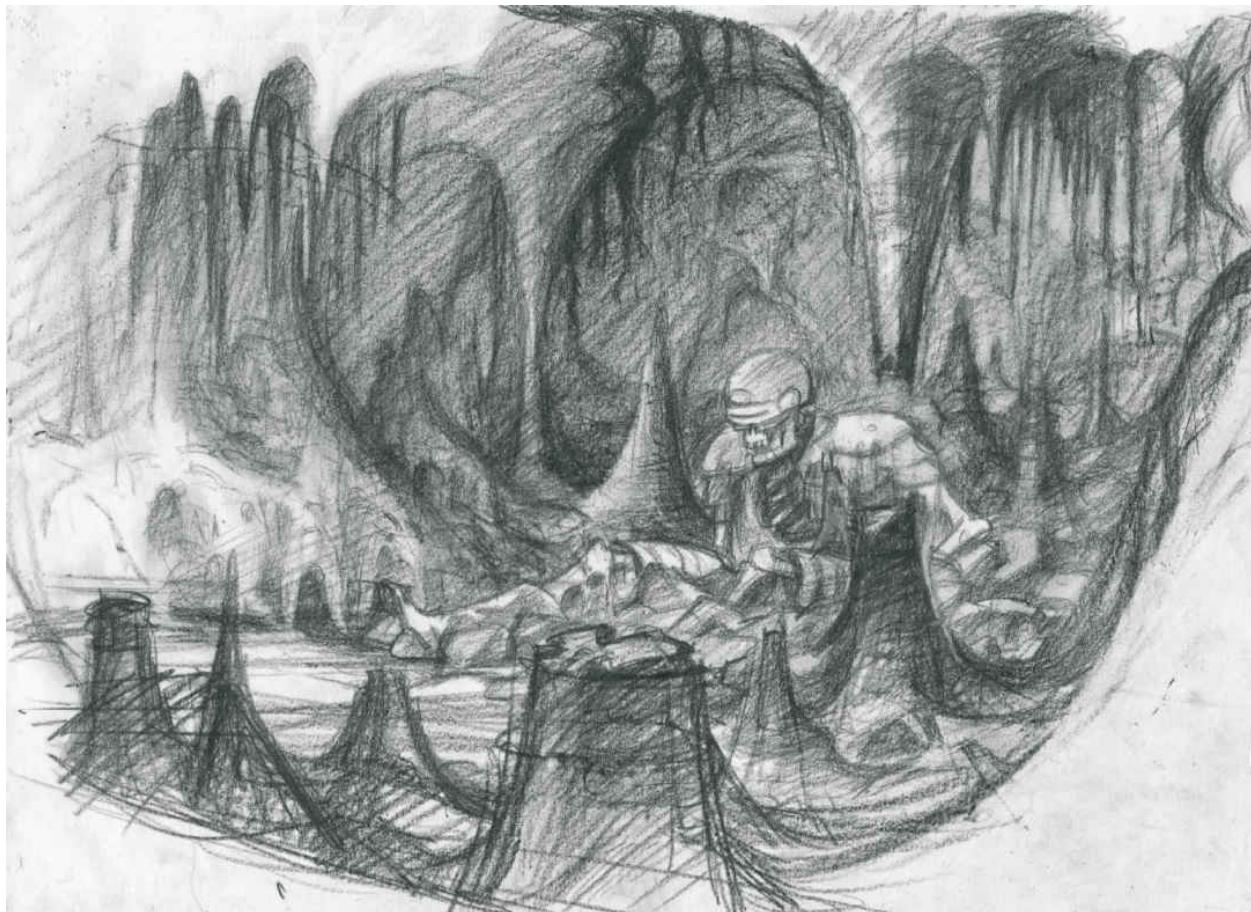


JOHN LEE, 2003
lighting studies
digital



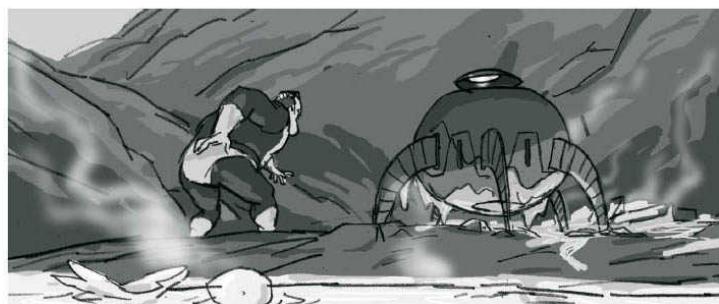
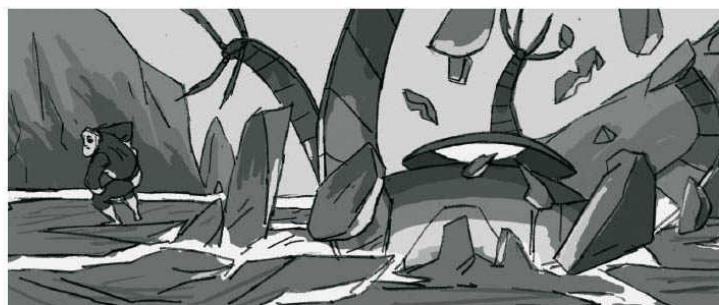
JOHN LEE, 2003
lighting studies
digital

GAZERBEAM



NELSON BOHOL, 2003
pencil, 13.5 x 10.75"

MR. INCREDIBLE vs. OMNIDROID



MARK ANDREWS, 2002

storyboards
pencil and digital



LOU ROMANO, 1998
gouache, 16 x 8"
layout by Don Shank

One goal of lighting is to visually communicate through elements such as color, contrast, or quality, the story point or mood of a scene or character. A lighting choice we made specific to character was our approach to Syndrome and his environment. Brad is fond of a certain technique of creating bright glowing areas of light off surfaces within a scene. We decided not to use this across the entire film, though it seemed particularly appropriate in scenes taking place in Syndrome's compound, such as Bob being caught in the control room or Helen sneaking into the base. The way we used the extreme blooming and halation makes the environment feel more alien and cold, heightens the emotion of the scenes, and embodies the technical and mechanistic nature of Syndrome's power. JANET LUCROY, lighting designer

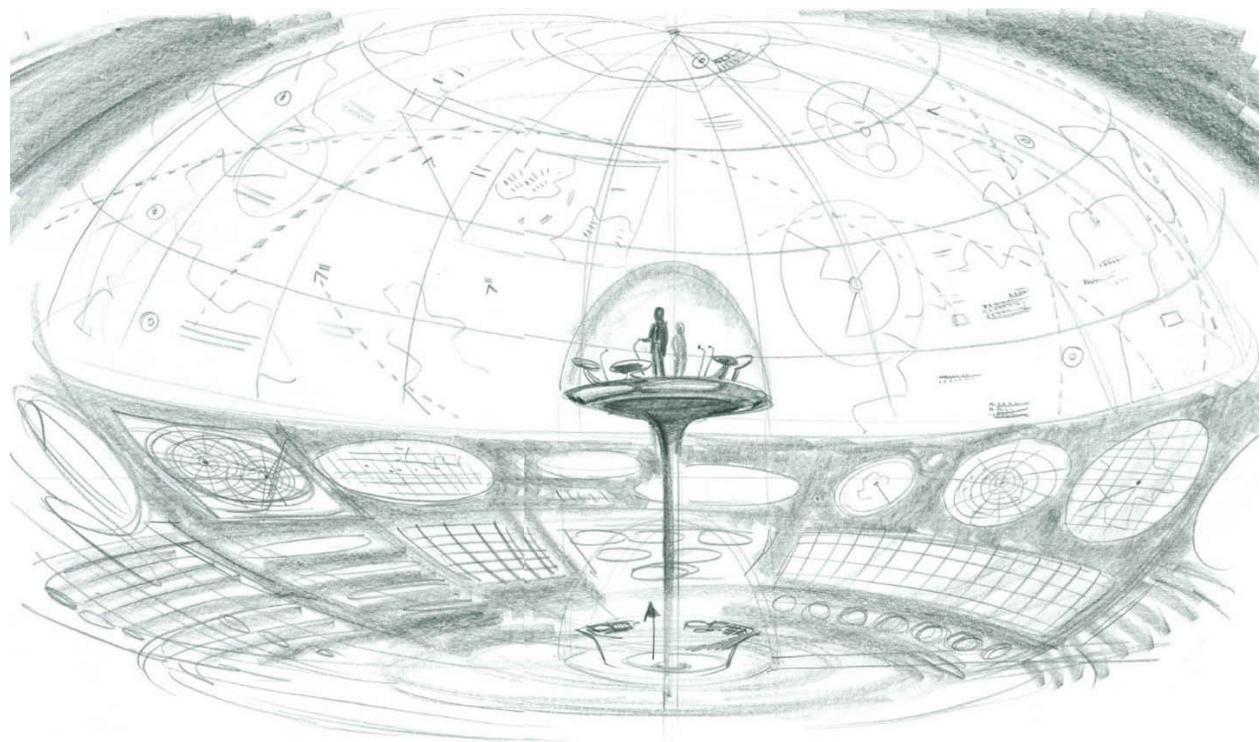
BOB's PRISON CELL



LOU ROMANO, 2001
concept for animation test
gouache, 12.5 x 5"

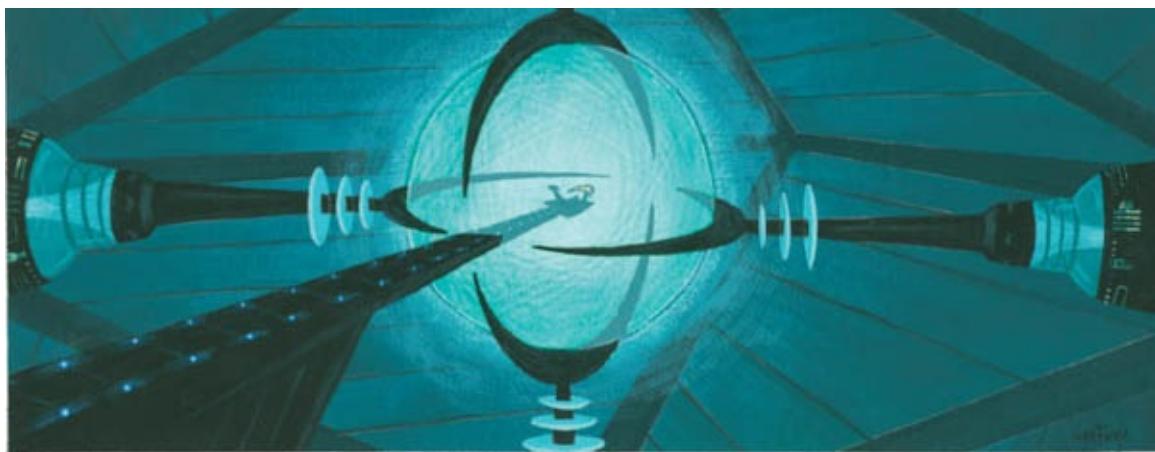


LOU ROMANO, 1998
gouache, 10 x 4" (detail)



SCOTT CAPLE, 2002
pencil, 17 x 11"

BASE CONT ROL CENTER



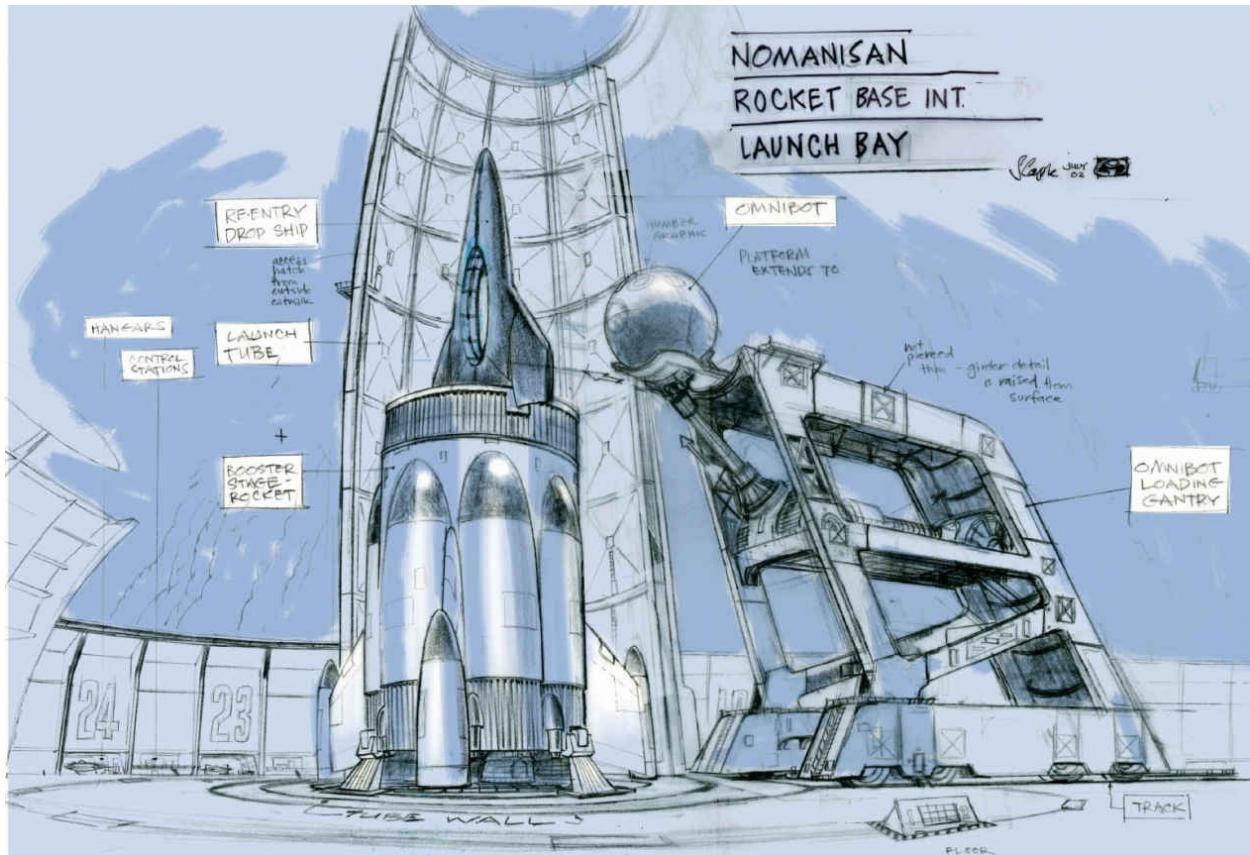
GEEFWEE BOEDOE, 2002
gouache, 15 x 7"

WATERFALL MECHANICS



GLENN KIM, 2002
digital

ROCKET BASE



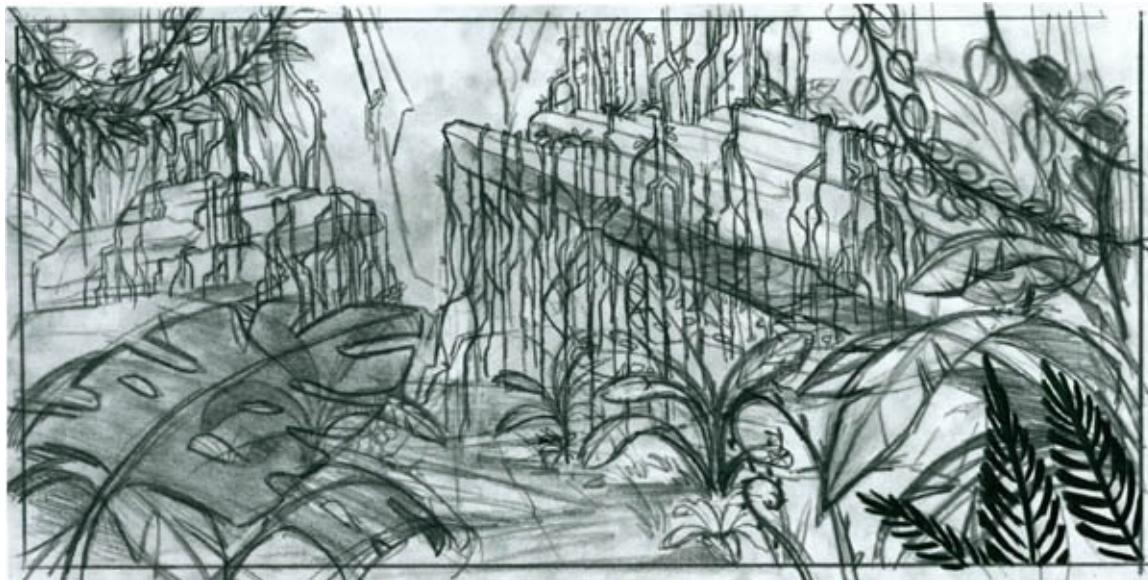
SCOTT CAPLE, 2003
pencil, 23.5 x 16"

100-MILE DASH

I love watching the 100-Mile Dash sequence because it's not just another plugged-in movie chase. It's truly a character builder. Dash is told never to use his powers throughout the film. Then suddenly he is allowed complete freedom. Watching this kid discover his own strength gives the scene a unique twist and marks the character's passage into greatness. TEDDY NEWTON, character designer



ANDREW JIMENEZ, 2003
animatics
pencil and digital
characters by Ted Mathot



ALBERT LOZANO, 2003
model packet
pencil, 17 x 11"



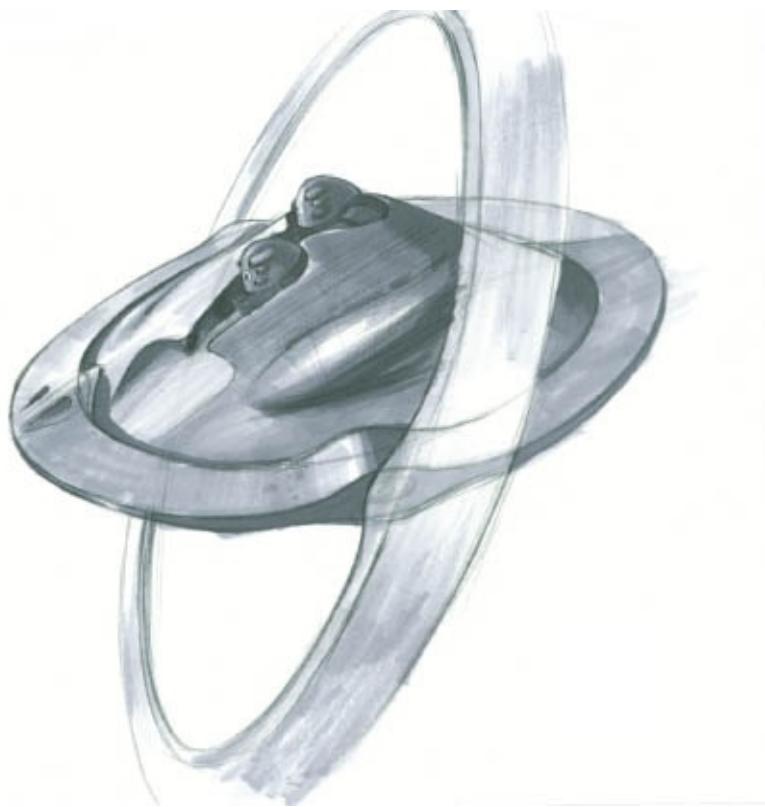
JOHN LEE, 2003
lighting studies
digital



JOHN LEE, 2003
lighting studies
digital

VELOCIPOD

For the sequence on the island that we called the 100-Mile Dash, I worked on the camera dynamics: how the camera would move through the 3-D set, complete with trees, explosions, Dash running, and the pods chasing him. I converted the boards into 3-D shots with movement and then showed them to Brad. You can do a 2-D drawing for something like the 100-Mile Dash, but what does it really look and feel like to have a camera flying through a jungle that fast? If the boards [on the story reel] were in still form, you wouldn't get a very accurate sense of timing for that shot. But I drew jungle flats on paper, scanned them into the computer and, in After Effects, built a 3-D set out of the drawings so we could get an idea of how fast the camera could go. One thing that makes this animatic process unique for us is that it's done so early in the production. We're experimenting with 3-D camera movement before scenes ever go into production. ANDREW JIMENEZ, animatic design



GLENN KIM, 2002
pencil and marker, 9 x 9"



GLENN KIM, 2002
digital



MARK ANDREWS, 2001
pencil and digital, 11 x 8"

OMNIDROID BATTLE

I look back at the films, TV shows, and stories I loved as a kid, and while they might not have been as well executed as I remember, they gave your imagination all you needed to complete the picture and be mesmerized. What's important is the *feeling* they gave you.

There's a tendency in films now to be hip and cynical, letting you know that the storytellers are too cool to really believe in the world they're presenting to you. While I like playing with genre conventions as much as the next guy, I don't see *The Incredibles* as an opportunity to do a cheap parody. I care about these characters, I empathize with them, I worry about their well-being and I want the audience to share that feeling. I want to have fun with this hero world, acknowledge what's goofy about it, and still believe in it utterly. BRAD BIRD, writer-director



MARK ANDREWS, 2003
storyboards
pencil and digital



MARK ANDREWS, 2003

storyboards
pencil and digital

GALLERY of CHARACTERS

ONCE UPON A TIME, humankind enjoyed the protection of the “Supers,” those superpowered champions of truth and justice. But then superheroes started getting sued and it became a liability to be a superhero—in fact, it became against the law. Thus, the government forced Supers to live in secret, to submerge their mighty selves in pedestrian alter egos. There are a million tales from the government’s Super Relocation Program. Here are a few:



EDNA “E” MODE

Civilian Job: Jet-setting fashion designer

Secret Power: None—unless one counts being super fabulous

Superhero Fashion No-No: Capes. *Never* wear capes. They’re a hazard, for

heaven's sake.

Famous Quote: "Supermodels! Hah! Nothing super about them. Spoiled stupid little stick figures with poofy lips who think only about themselves. Feh!! I used to design for GODS!"



MR. INCREDIBLE

Alter Ego: Bob Parr, husband and father

Civilian Job: Claims adjuster at Insuricare

Secret Power: Super strength

Unofficial Title: “The Greatest Super of Them All!”

Favorite Expression: “It’s Showtime!”

Guilty Pleasure: Rescuing folks anonymously



JACK-JACK PARR

Civilian Status: One-year-old

Secret Power: No superpower yet revealed, but unlimited potential

Favorite Food: Mashed peas



ELASTIGIRL

Alter Ego: Helen Parr, wife and mother

Civilian Role: Suburban housewife

Secret Power: Incredible stretching ability

Most Proud Of: Her and Bob's three children, Violet, Dash, and Jack-Jack

Current Challenge: Stretching herself in every direction to keep the family together

Secret Worry: That she no longer fits into her Elastigirl suit the way she used to



DASH PARR

Civilian Role: Ten-year-old school kid

Secret Power: Super speed

Pet Peeve: Always being told *not* to act super

Moment of Triumph: Using his super speed to bedevil his least favorite teacher



VIOLET PARR

Civilian Role: Junior high school student

Secret Power: Invisibility and force-field projection

Pet Peeve: Pretty much anything her brother Dash does

Deepest Darkest Secret: Her crush on Tony Rydinger

Bad Habit: Turning invisible in socially awkward situations

Best Advice from Mom: "Your identity is your most valuable possession."



FROZONE

Alter Ego: Lucius Best

Secret Power: The original Mr. Cool, he can form ice out of moisture in the air

Best Pal: Bob “Mr. Incredible” Parr

Guilty Pleasure: Assisting Bob on those anonymous rescues

Secret Worry: No worries; Frozone just chills



SYNDROME

Alter Ego: Buddy

Secret Power: None

Childhood Aspiration: As a kid he wanted to become an “Incrediboy” sidekick to Mr. Incredible, but was rejected by his idol.

Career Trajectory: Sidekick washout to evil villain

Secret Plan: To be the one and only Super in the world. But first he must capture and kill Mr. Incredible, along with all the remaining Supers.

PIXAR's ACKNOWLEDGMENTS

Nothing but thanks to our friends at Chronicle Books for believing that the art behind a film is beautiful on its own terms, as we do, and for preserving it forever between two hard covers.

There was a lot of love that went into making this book and a lot of extraordinary contributions from the *Incredibles* art and story departments and the Pixar Creative Resources team: Esther Pearl, Nick Vlahos, Daniel Arriaga, Stacey Hendrickson, Bert Berry, Gina Malewicz, Kevin Gordon, Gennie Rim, Krista Swager, Michele Spane, Andy Dreyfus, Kate Ranson-Walsh, John Lee, and Elisabetta Quaroni.

Special thanks to our good friends at Chronicle Books: Sarah Malarkey; Jodi Davis; Tera Killip; Sara Schneider; our writer, Mark Vaz; and our designer, Laura Lovett.

To Tony Fucile, Teddy Newton, and Lou Romano, multitalents all, for not only helping *The Incredibles* take its first wobbly but crucial baby steps towards visual realization, but for setting the film's style and seeing it through to the end.

To the dynamic, unstoppable force of nature that is Mark Andrews, the kinetic eye of Andrew Jimenez, and the stellar *Incredibles* story team. You all ensured (in the words of our producer John Walker) that “no sequence remained unexploded.”

To Ralph Eggleston, for sacrificing a badly needed, much deserved post-*Nemo* rest to join a new fight and give our beleaguered *Incredibles* team the aid of his enormous talent at the time of our greatest need. Thanks, Ralph . . . you can finally take that vacation now.

To the film's producer, John Walker, for his good humor, his deep respect for the creative process, and the tough love that process occasionally demands; and to our associate producer, Kori Rae, and our production manager, Katherine

Sarafian. The three of you kept me and the crew driving forward, never asking us to give up the big dreams.

To Rick Sayre, Bill Wise, Janet Lucroy, and Bryn Imagire, talented artists who ushered me into the highly technical, through-the-looking-glass CG world with patience and humor.

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BRAD BIRD, writer-director

AUTHOR'S NOTE

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MARK COTTA VAZ

JACK-JACK's TRANSFORMATION



LOU ROMANO, 2001
digital

THE UNDERMINER



TEDDY NEWTON, 2003
collage, 8 x 8"

ABOUT THE AUTHORS

JOHN LASSETER is Pixar Animation Studios' executive vice president of creative and the director of *Toy Story*, *A Bug's Life*, and *Toy Story 2*. He most recently served as the executive producer of *Monsters, Inc.* and *Finding Nemo*, and is the executive producer of *The Incredibles*.

BRAD BIRD is the writer and director of *The Incredibles*. He most recently directed and wrote the screen story for the acclaimed 1999 animated feature, *The Iron Giant*. He has served as executive consultant to the hit animated television series *King of the Hill* and *The Simpsons*.

MARK COTTA VAZ is the author of 14 books on art and design topics, including *The Art of Finding Nemo* and *The Invisible Art* (both by Chronicle Books). He lives in the San Francisco Bay Area.

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